मालविकाग्निमित्रम्

MALAVIKĀGNIMITRA

A SANSKRIT PLAY BY KĀLIDĀSA

TEXT WITH ENGLISH TRANSLATION

LITERALLY TRANSLATED INTO ENGLISH PROSE

BY

C. H. TAWNEY, M. A.,

PRINCIPAL, PRESIDENCY COLLEGE, CALCUTTA

THIRD EDITION.

Edited by—

Prof. REWA PRASAD DWIVEDI, M. A.,

INDOLOGICAL BOOK HOUSE
CK 38/16 BANSPHATAK
VARANASI (INDIA)
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PUBLISHER'S NOTE.

The works of the immortal poet Kalidasa are well known all over the world, and have been under great estimation of the scholars both Oriental and Occidental. We were contemplating Since long to bring out the entire works of this renowned poet with Sanskrit Text and English translations separately as well as in two compact Volumes. For this purpose we have selected some renowned English writers and translators like H. H. Wilson and C. H. Tawney whose translations we have re-edited with original Sanskrit text.

The present volume is one of the Dramas of the Kalidas the "Shakespeare of India" named Malaviksgnimitram, which has been translated by a master-writer and master translator, Mr H. W. Tawney M. A. This translation appeared in 1891, being published from Calcutta and was long out of print. As there was demand for this book we decided to re-print the same, under the editorship of Sri Rewa Prasad Dwivedi, M. A., Acharya, Govt. Sanskrit College, Raipur. To add to the utility of the book, we have besides adding text, side by side with the translation, given Introduction, Index of Slokas, and other useful matter. To it we have joined the original prefaces of the translator. We are confident enough that this book will prove of great interest to the Sanskrit cum English Scholars, and as we have hurried up the printing, so that we may be able to produce it for exhibition in the Kalidasa Jayanti, coming shortly some mistakes, if inadvertendly left out, will be forgiven by the readers. To suit the pocket of all and sundry we have priced the book very moderately, inspite of high rates of paper and printing.

We hope the readers will appreciate our effort in this direction, and will make further suggestions, for its improvement which will be welcomed and considered at the time of taking out the new edition.

PREFACE TO THE SECOND EDITION.

I have received so many applications for copies of my translation of the Málavikágnimitra that I have at last made up my mind to republish it. I have based the present edition on the text of Shankar Pandurang Pandit's second edition, and I have almost invariably followed his explanations. I desire here to acknowledge generally my obligations to his notes. I also take this opportunity of thankfully acknowledging his courtesy in sending me advance copies of the text and notes of his second edition. I have also referred occasionally to the elaborate edition of Friederich Bollensen (Leipzig, 1879). Of course. the present edition of my translation, like the former, is strictly *in usum tironum*, and I shall be quite satisfied, if I find that it has contributed to lighten the labours of some of the students of our Indian Universities.

Calcutta, August 1891.

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PREFACE TO THE FIRST EDITION.

The following translation is intended for use of persons beginning the study of Sanskrit literature. The admirable edition of this play by Shankar Pandit, M. A., forming No. VI. of the Bombay Sanskrit Series, will hardly meet the needs of the *tiro*. Professor Weber's German translation was made from a faulty text; and it is possible that many who take up the study of Sanskrit may not be familiar with German. There seems therefore to be an opening for an English translation sufficiently literal to assist beginners in unravelling the difficulties of the Sanskrit text. The number of students who master the rudiments of Sanskrit is increasing every day. A knowledge of the grammar of this language is indispensable to the student of Comparative Philology, and whatever may be thought of the abstract merits of Sanskrit literature, it must always have its value for Englishmen who have chosen an Indian career, as throwing a flood of light upon the social customs and modes of thought of the more cultivated classes of modern Hindû society.

The Málavikágnimitra furnishes us with a vivid picture of a native court in the most flourishing period of Indian history, probably about the third

century after Christ. An attempt was indeed made by the late Professor Wilson to show that the play could not have been written before the tenth or eleventh century, and was therefore not the work of the great Kálidása. His objections, which rest solely upon internal evidence[1], have been fully refuted by Weber, whose arguments are reproduced in Shankar Pandit's edition, and fortified with some additional proofs. So far from the internal evidence being against the traditional belief that the play is the work of the great Kálidása, a great many coincidences of style and thought between this and the other works attributed to him are pointed out by the above-mentioned scholars. Indeed, Wilson in his account of the play supplies us with some arguments in favour of its antiquity, though he finally decides against it. I confess it seems to me difficult to understand how a critic who places Bhavabhûti in the eighth century, can have assigned so late a date to the Málavikágnimitra. With reference to Bhavabhûti, Wilson observes[2] :—
"The date thus given to the compositions of "Bhavabhûti is quite in accordance. with their "internal evidence. The manners are purely "Hindoo, without any foreign admixture. The "appearance of women of rank in public, and "their exemption from any personal restraint in

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[1] There is not the same melody in the verse nor fancy in the thoughts.—Wilson's Hindoo Theatre. Vol. II., p. 346.

[2] Hindoo Theatre, Vol. II.

"their own habitations, are very incompatible "with the presence of Mahometan rulers. The "licensed existence of Bauddha ascetics, their "access to the great, and their employment as "teachers of science, are other peculiarities cha-"racreristic of an early date, which the worship of "Śiva in his terrific forms, and the prevalence "of the practices of the Yoga, are indications of "a similar tendency."

Now, it is curious that in the Málavikágnimitra we find a female Buddhist ascetic held in great honour, who speaks Sanskrit, and not Prákrit (the ordinary dialect of women in the Indian plays, even of queens), is apparently acquainted with the theory and practice of medicine, and is usually addressed as "learned" or "reverend."

It is indeed an objection to the historical truth of the play that Pushpamitra was according to Buddhist accounts a zealous persecutor of Buddhists. But it does not follow that his son Agnimitra was hostile to the Buddhists ; indeed, he may have quarrelled with his father upon this very ground : (see the expression *vigataroshachetasá* p. 107, line 11, of the Bombay edition,[1]) besides, it is not necessary to our position to suppose that the author possessed accurate information with respect to the history of the kings of the Śunga dynasty, which flourished so long before the date assigned by modern scholars to the great Kálidása.

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[1] This is a conjecture of my own. Shankar Pandit supposes he may have been angry because his son was sent to guard the horse.

Śiva is invoked in the Málavikágnimitra, though we have no trace of the bloody worship of his consort Káli, of which we read in the works of Bhavabhûti, and which is generally believed to be of comparatively modern origin. As for the diction of our play, it is free from the long and involved compounds and "dark conceits" which puzzle the student of Bhavabhûti's works, and is throughout fresher and more natural than the style of that poet.

Those who are not convinced by the arguments of Weber and Shankar Pandit that the play was composed by the author of the Śakuntalá will, I think, admit on reading it, that it furnishes us with a genuine description of Hindû society before the Mahometan invasion.

For this reason it has an abiding historical though no one would, of course, think of comparing it in this respect with the Mrichchhakati, which reveals to us strata of Hindû society, that were apparently beneath the notice of the author of the courtly Málavikágnimitra.

I now proceed to extract from the second volume of Lassen's Indische Alterthumskunde an account of the Śunga dynasty of kings of which Pushpamitra was the founder :—

"After the death of Aśoka the vast dominions "of the Maurya[1] kings broke up into three kingdoms. The first was in Magadha, the kings of "which have been already mentioned. The second "was that of Jaloka, which included a great part "of North-Western India as well as Kaśmîra. He "is no doubt identical with the Indian king, called "by the Greeks Sophagasenos, who was a contemporary of Antiochus the great, and renewed "with him the treaty which his forefathers had "made. . . . .

. . . .

"The third kingdom of the Maury as probably "embraced a part of the south-western provinces "of the original kingdom, as its kings are mentioned as successors of Kunála, who was Viceroy "in Takshaśilá and Gandhára.

"After the death of his father, Sampadi must "have declared himself independent, and a struggle probably arose between the three brothers, "in which Jaloka was victorious, and obtained the "greater part of his father's kingdom. Suyaśas "secured the eastern' Sampadi the south-western "portion. He probably transferred the seat of his "sovereignty to Vidiśá at any rate this city "appears as the capital of the succeeding dynasty "of Śunga kings.

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[1] Said to be derived from Murá, the mother of Chandragupta, the first Maurya king.

"We possess some information about Push-"pamitra[1] the founder of this dynasty in a Budd-"hist work, and also in the drama Málavikágni-"mitra. The Puránas only inform us that he was "the general of the last Maurya Brihadratha, "whom he deprived of his throne and his life. In "the Buddhist work we are told that he was the "last of the Mauryas, and that his predecessor "was called Pushyadharman. The first statement "is of course a mistake, the second may be sup-"posed to be correct, as the name could scarcely "have been invented. According to the drama the "capital of his son Agnimitra was Vidiśá, so we "are perhaps justified in supposng that he was "originally in the service of Pushyadharman, and "that after usurping his throne, he deprived the "king of Magadha of his sovereignty. The fact "that in another account. which we shall proceed "to lay before our readers, he is represented as "reigning at Pátaliputra need not surprise us in "this account he is supposed to belong to the "Maurya dynasty.

"We are told in the drama that, intending to "perform the horse-sacrifice, he let loose a horse, "which, as it was wandering along the right bank "of the Indus. was carried off by a squadron of "Yavana cavalry, but rescued by its guard under "Vasumitra.

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[1] According to Mr. Fleet, who quotes Professor Weber as agreeing with him, the name should be spelled Pushyamitra. See "Corpus Inscriptionum ludicarum," Vol. III., p. 55 n. 1891.

"We cannot of course be certain whether this "was the real cause of the quarrel or not, but so "much is clear, that Pushpamitra came into "collision with the Greeks on the bank of the "Indus. As he ascended the throne in 178 B. C., "this struggle must have taken place in the reign "of Eukratides. According to the account in the "drama, it took place under the rule of his son "Agnimitra, whose general he was, but this is "contrary both to Bráhmanical and Buddhist "accounts, and the truth probably is that during "the latter years of his reign he associated his "son with himself as partner in the empire. Much "more important is another event of his life, of "which we possess an account. From it, it is "evident that he was stirred up by the Bráhmans "to persecute the Buddhists; in other words, that "a great change took place in the views of the "mightiest Indian prince of the time, and produced "its natural results. The incident to which I allude "is narrated in the following way. Pushpamitra "summoned a council of his ministers and asked "them what was the best course for him to adopt "in order to obtain undying glory. They reminded him of the example of his predecessor Aśoka, "who made the 84 thousand proclamations of the "law, and whose fame would last as long as the "law of Bhagavat[1] prevailed. The King answered that he preferred some other means of "making himself famous, and applied to a Hindû

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[1] This word here is equivalent to Buddha.

"*purohita*, who recommended him to suppress Buddhism by force. The King adopted the suggestion, and went with a force composed of all four arms[1] to Kuttukáráma in the vicinity of Pátaliputra, with the firm determination of destroying the law of Bhagavat. Three times, when on the very threshold of the *vihára*,[2] he was deterred by the roar of a lion from carrying out his intention, and returned to the city without effecting anything, At last he summoned a meeting of the inmates of the monastery, and informed them that he intended to destroy the law of Buddha, and asked them which they would choose, the destruction of the *vihára*, or that of the *stúpa*.[3] They preferred to leave the place; the King then uttery destroyed the *viháva*, and massacred all its inhabitants. He then moved on to Śákala, where he proclained that whoever brought in the head of a Śramana[4] should receive a hundred gold pieces. One of these offered his own head to the murderers, in order to save the law and the lives of the other Arhats.[5] When the King heard this, he gave orders that every Arhat in that province should be put to death, but he subsequently met with so much opposition that he no longer continued his

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[1] *Viz.*, cavalry, infantry, elephants, and archers.

[2] Buddhist convent.

[3] A kind of tumulus erected over relics of the great Buddha (commonly called Tope).

[4] Buddhist ascetic.

[5] The highest rank in the Buddhist hierarchy.

"persecutions in this quarter, but turned off "to Koshṭaka, and thence went towards the "southern sea, near which he is said to have been "imprisoned by a Yaksha in a mountain together "with his whole army. On account of the massacre "of the holy men he received the title of Munihata, "slayer of hermits.

"This is the only account which we have of "his attempt to put down Buddhism. It is at any "rate clear from this story that the Buddhists were "so powerful at this time that the Bráhmans, not "being able to overcome them by fair means, "made use of their influence over a sovereign of "their own religious persuasion to accomplish "their object by violent measures. They must "have welcomed his assistance all the more gladly, "as according to the above account he was evidently in possession of an extensive dominion. It "stands to reason that the King could only act "in this arbitrary manner in his own dominions, "we may therefore conclude that Śákala[1] and "Koshṭaka were comprised in them. The first "appears to have been the furthest limit of his "dominions in this direction, because we are told "that here he met with opposition. The only "objection to the story is, that at this time Eukratides is said to have reigned as far as the "Vipáśá,[2] but this is removed by supposing that,

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[1] Śákala is in the Panjab beyond the Vitastá or Jhelum, the Hydáspes of the Greeks. The Greeks called the town Sagala; Koshṭaka is not mentioned elsewhere.

[2] i. e. the Beeas.

"after the murder of this king, Pushpamitra availed himself of the confusion to which it gave rise "and made himself master of Śákala.

"It is evident that, at the time of his greatest "prosperity, Pushpamitra ruled the greater part "of the original Maurya kingdom. We get a hint "from another source of the extent of his realm "towards the south. In the drama the Narmadá "is mentioned as its southern limit, for Virasena, "the brother-in-law of Agnimitra, is represented "as in command of a border fortress on this river. "In a war which he had with the king of Vidarbha "the latter monarch was overcome, and compelled "to surrender one half of his kingdom to Mádhavasena, a friend of the conqueror's, and the "Varadá was fixed as the boundary of the territories of the two princes. It is, however, most "probable that this territory was not conquered "by the founder of the dynasty but by his son "after his death. His dominions accordingly extended, if we include those of his vassal, to the "table-land of the Deckan His possession of "so wide a territory explains why the Śunga "kings are always spoken of as the successors "of the Maurya dynasty. The founder of the "dynasty reigned 36 years according to the most "probable account. The Puránas agree in representing the dynasty as lasting for 112 years, and "the lengths of the reigns of Pushpamitra's successors agree with one exception in both accounts. "The discrepancy only amounts to two years, and “as there is no antecedent improbability in the “numbers, we have no reason for doubting their “correctness.If we subtract the years of his successors' reigns, we have only 30 years left for the “reign of the founder. The simplest way of reconciling this discrepancy is to suppose that he first “established his power in the seventh year, or perhaps was crowned in that year, so that the first “six years have been omitted. We know nothing “about his successors, except their names and “the length of their reigns, which are as lollows:—

“Vasumitra	reignd	9 or 10	yeare.[1]
“Sujyestha	”	7	years.
“Ārdraka	”	2	”
“Pulindaka	”	3	”
“Goshavasu	”	3	”
“Vajramitra	”	9	”
“Bhágavata	”	32	”
“Devobhûti	”	10	”

“These ten kings reigned from 178 B.C. to 66 “B.C., and in every case the son ascended the “throne of his father.

“The next dynasty bears the name of Kanva, “and was founded by Vasudeva, the Minister of “the last Śunga king, who murdered his dlssolute “master and ascended his throne.”

Such is the history of the Śunga dynasty, or rather all that one of the most able of Indian archæologists, familiar with every nook and corner of Sanskrit literature, can present to us as a substitute for history. No doubt the view of the relations subsisting between Agnimitra and Pushpamitra which we find in the play is unhistorical. But that does not impair the value of the drama as a picture of Indian manners at a time when Buddhism and Bráhmanism were both favoured religions, contending for dominion over the whole of India.

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[1] The Vàyu Puràna gives 8, the Matsya Puràna 10.

It only remains for me to say that I have endeavoured to give translations of all the most important various readings in Táránátha's edition, and I must express myself highly indebted to his commentary, which has guided me in the interpretation of several passages upon which Shankar Pandit's notes throw no light.

Calcutta, January 1875.

महाकविकालिदासविरचितं

मालविकाग्निमित्रम्

प्रथमोऽङ्कः

MĀLAVIKĀGNIMITRA.

ACT I.

एकैश्वर्ये स्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः
कान्तासंमिश्रदेहोऽप्यविषयमनसां यः परस्ताद्यतीनाम् ।
अष्टाभिर्यस्य कृत्स्नं जगदपि तनुभिर्बिभ्रतो नाभिमानः
सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः ॥ १ ॥

NĀNDĪ.

May that lord who, though established in sole supremacy, from which result great blessings to his votaries, himself wears the garment of skin;[1] who, though his body is united with that of his beloved,[2] is at the head of ascetics whose minds are averted from outward objects; in whom there is no arrogance, though he supports the whole world with his eight forms,[3] may he, I say, remove

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[1] 1. In Śiva's case, the skin of a panther. Skin garments were characteristic of ascetics.

[2] 2. Siva and Pārvatī are one individual, the left portion of whose is female, and the right male (Shankar Pandit). According to Professor Weber, this fact is first mentioned by Bardesanes, who derived it from the members of Indian embassy to Heliogabalus. For *purastād*, Tārānātha and Kaṭayavema give *parastād*, who surpasses, &c.

[3] 3. The eight forms are earth, water, fire, wind. sky, sun, moon, and *paśupati*, or lord of animals. The last is sometimes given as *Yajamāna*, which appears to mean "a person who employs priests to perform a sacrifice." Weber gives the last form as the Brāhman caste. The Rev. K. M. Banerjea observes, that originally it meant "a celebrant," now "a spiritual client."—*Bengal Magazine for September* 1874.

(नान्द्यन्ते)

सूत्रधारः—(नेपथ्याभिमुखमवलोक्य) मारिष ! इतस्तावत् ।

(प्रविश्य)

पारिपार्श्विकः—भाव ! अयमस्मि ।

सूत्रधारः—अभिहितोऽस्मि विद्वत्परिषदा कालिदासग्रथितवस्तु मालविकाग्निमित्रं नाम नाटकमस्मिन्वसन्तोत्सवे प्रयोक्तव्यमिति । तदारभ्यतां संगीतम् ।

our[1] state of darkness in order that we may behold the perfect way.[2]

Here ends the Nāndī.[3]

Enters the Manager.

Manager (*looking towards the curtain*),—Actor,[4] come here for a moment.

Enters Actor.

Actor.—Sir, here I am.

Manager.—I have received the following order from the spectators: "You must act at this spring festival a play named Mālavikāgnimitra, composed[5] by Kālidāsa;" therefore let the representation be begun.

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1. Tārānātha, Kāṭayavema, and Bollensen read *vas* for *nas*, your state, &c.

2. The way of *moksha*, or liberation.

3. Tārānātha observes that this Nāndi is irreguar. It ought to have eight or twelve lines.

4. Called *pāripārśvika*, or assistant. The manager (*sūtradhāra*) addresses him by the title of *mārisha*.. He uses *bhāva* as a term of respect in addressing his master—(S. P. P.).

5. Literally, the whole business or plot of which was composed. The "spring festival" of course corresponds to the modern Holi festival. Bollensen inserts °*nava* before °*vasantotsave*, this festival at the beginning of spring.

पारिपार्श्विकः—मा तावत्; प्रथितयशसां भाससौमिल्लककविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं बहुमानः ?

सूत्रधारः—अयि ! विवेकग्रस्तमभिहितम् । पश्य

पुराणमित्येव न साधु सर्वं,
न चापि काव्यं नवमित्यवद्यम् ।
सन्तः परीक्ष्यान्यतरद्भजन्ते,
मूढः परप्रत्ययनेयबुद्धिः ॥ २ ॥

पारिपार्श्विकः—आर्यमिश्राः प्रमाणम् ।

सूत्रधारः—तेन हि त्वरतां भवान् ।

शिरसा प्रथमगृहीतामाज्ञामिच्छामि परिषदः कर्तुम् ।
देव्या इव धारिण्याः सेवादक्षः परिजनोऽयम् ॥ ३ ॥

Actor.—Not so, I pray. Why do the spectators pass over the compositions of famous poets, like the honoured bards Bhāsa, Saumilla,[1] Kaviputra and others, and do such great honour to the work of Kālidāsa, a modern poet ?

Manager.—Ah ! your remark is wanting in critical acumen. Observe ! Every old poem is not good because it is old ; nor is every new poem to be blamed because it is new ; sound critics, after examination, choose one or the other, the blockhead must have his judgment guided by the knowledge of his neighbours.

Actor.—The honourable spectators are the best judges.

Manager.—Then make haste. I long to perform the order of the spectators which I received some time ago with

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[1] Pandit Tārānatha Tarkavāchaspati reads Dhāvaka. Saumilla, Kaviputra, and others. Dhāvaka was, according to Mammaṭa Bhaṭṭa, the author of the Ratnāvalī and Nāgānanda ; but his avarice induced him to forego the honour of their authorship in favour of Harsha Deva, King of Kāshmīr, who lived at the beginning of the 12th century. Bollensen reads Bhāsaka for Dhāvaka. In his preface he quotes Dr. Fitz-Edward Hall as saying that Bhāsaka or Bhāsa lived in the 7th century.

(इति निष्क्रान्तौ)

इति प्रस्तावना ।

(ततः प्रविशति बकुलावलिका)

बकुलावलिका—आणत्तम्हि देवीए धारिणीए—अइरप्पउत्तोवदेसं छलिअं णाम णट्टअं अंदरेण कीरिसी मालविअत्ति णट्टाअरिअं अजगणदासं पुच्छिदुं। ता दाव संगीदसालं गच्छम्हि ।

[आज्ञप्तास्मि देव्या धारिण्या—अचिरप्रवृत्तोपदेशं चलितं नाम नाट्यमन्तरेण कीदृशी मालविकेति नाट्याचार्यमार्यगणदासं प्रष्टुम् । तस्मात्तावत्संगीतशालां गच्छामि ।] (इति परिक्रामति)

(ततः प्रविशत्याभरणहस्ता कौमुदिका)

bowed head, even as this servant of the QueenDhāriṇī,[1] skiful in attendance, longs to perform her order.

[*Exeunt Actors.*

End of the Introductory dialogue.[2]

Enters a female servant.

Female servant.—I am ordered by the Queen Dhāriṇī to ask the teacher of dancing, the noble Gaṇadāsa, what degree of proficiency Mālavikā has attained in the dance called *Chalita,*[3] in which she has recently been receiving instruction. Therefore, let me enter the music-hall. (*With these words she walks round.*)

Enters another female servant, with an ornament in her hand.

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1. Dhāriṇī is the κουριδιη ἄλοχος liable to be supplanted or supplemented at any time by an ἐξαιρετον δώρημα.

2. Skr. *prastāvanā*, which Monier Williams explains by prologue. The Sanskrit dramatists made much use of these Euripidean devices.

3. Ṭārānātha and Bollensen call—the dance *chhalikam*,

बकुलावलिका—(कौमुदिकां दृष्ट्वा) हला कोमुदीए ! कुदो दे दाणिं इअं धीरदा, जं समीवेण वि अदिक्कमंती इदो दिट्ठिं ण देसि ? [सखि कौमुदिके ! कुतस्त इदानीमियं धीरता, यत्समीपेनाप्यतिक्रामन्तीतो दृष्टिं न ददासि ?]

कौमुदिका—अम्हो बउलावलिआ । सहि ! देवीए इदं सिप्पिसआसादो आणीदं णाअमुद्दासणाहं अंगुलीअअं सिणिद्धं णिज्झाअंती तुह उवालंभे पडिदम्हि । [अहो वकुलावलिका । सखि ! देव्या इदं शिल्पिसकाशादानीतं नागमुद्रासनाथमङ्गुलीयकं स्निग्धं निध्यायन्ती तवोपालम्भे पतितास्मि ।]

बकुलावलिका—(विलोक्य) ठाणे सज्जदि दिट्ठी । इमिणा अंगुलीअएण उब्भिण्णकिरणकेसरेण कुसुमिदो विअ दे अग्गहत्थो पडिभादि । [स्थाने सज्जति दृष्टिः । अनेनांगुलीयकेनोद्भिन्नकिरणकेसरेण कुसुमित इव तेऽग्रहस्तः प्रतिभाति ।]

कौमुदिका—हला ! कहिं पत्थिदा सि ? । [सखि ! कुत्र प्रस्थितासि ?]

बकुलावलिका—देवीए एव्व वअणेण णट्टाअरिअं अज्जगणदासं पुच्छिदुं 'उवदेसग्गहणे कीरिसी मालविआ ?' त्ति । [देव्या एव वचनेन नाट्याचार्यमार्यगणदासं प्रष्टुम्-'उपदेशग्रहणे कीदृशी मालविका ?' इति ।]

First female servant (*having seen the second*)—Halloo ! Kaumudikā ! Why are you so pre-occupied that, though you pass close to me, you do not cast a glance in my direction ?

Second female servant.—Why, bless my soul, here is Vakulāvalikā. My friend, I was contemplating this beautiful ring of the Queen's with a seal on which a snake is engraved, which I have just brought from the jeweller's, and so I came to merit your reproof.

Vakulāvalikā (*observing it*).—It is meant that your gaze should be riveted on it. By means of this ring, from which a stream of rays breaks forth, the extremity of your hand appears, as it were, to be in blossom.

Kaumudikā.—Come now, where are you going ?

Vakulāvalikā.—I am going by the orders of the Queen to ask the noble Gaṇadāsa, the teacher of dancing, what sort of pupil Mālavikā has shewn herself.

कौमुदिका—सहि ! इरिसेण वावारेण असंणिहिदा । कहं भट्टिणा दिट्ठा ? [सखि ! ईदृशेन व्यापारेणासंनिहितापि सा कथं भर्त्रा दृष्टा ?]

बकुलावलिका—आं, सो जणो देवीए पास्सगदो चित्ते दिट्ठो । [आम्, स जनो देव्याः पार्श्वगतश्चित्रे दृष्टः ।]

कौमुदिका—कहं विअ ? । [कथमिव ?]

बकुलावलिका—सुणाहि, चित्तसालं गदा देवी जदा पच्चग्गवण्णराअं चित्तलेहं आआरिअस्स आलोअंती चिट्ठदि, तस्सि अंतरे भट्टा अ उवट्ठिदो । [शृणु, चित्रशालां गता देवी यदा प्रत्यग्रवर्णरागां चित्रलेखामाचार्यस्यालोकयन्ती तिष्ठति, तस्मिन्नन्तरे भर्ता चोपस्थितः ।]

कौमुदिका—तदो तदो ? [ततस्ततः ?]

बकुलावलिका—तदो अ उवआराणंतरं एक्कासणोवविट्ठेण भट्टिणा चित्तगदाए देवीए परिअणमज्झगदं आसण्णदारिअं देक्खिअ देवी पुच्छिदा । [ततश्चोपचारानन्तरमेकासनोपविष्टेन भर्त्रा चित्रगताया देव्याः परिजनमध्यगतामासन्नदारिकां दृष्ट्वा देवी पृष्टा ।]

Kaumudikā.—Friend, though kept out of the way by such an employment, she was seen, they say, by the King.[1]

Vakulāvalikā.—Yes, the girl was seen at the Queen's side in a picture.

Kaumudikā.—How did that come about ?

Vakulāvalikā.—Listen ! The Queen had gone to the hall of painting, and was looking at a picture of the drawing-master's on which the hues of the colouring were still fresh ; at that very moment in came the King.

Kaumudikā—What happened then ?

Vakulāvalikā—Then, after the customary salutation, the King sat down on the same seat with the Queen, and beholding Mālavikā in the midst of the Queen's attendants in the painting and very near to her, he asked the Queen—

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[1] Tārānātha and Bollensen omit *kila* and read *katham drishṭā.* Their reading would mean, "How comes it that Mālavikā, though kept out of the way by such an employment has been seen by the King ?"

कौमुदिका—किं विअ ? [किमिव ?]

बकुलावलिका—अपुव्वा इअं दारिआ आसण्णा अ देवीए आलिहिदा किणामहेअ त्ति । [अपूर्वेयं दारिका आसन्ना च देव्या आलिखिता किनामधेयेति ।]

कौमुदिका—आकिदिविसेसेसु आअरो पदं करेदि । तदो तदो ? । [आकृतिविशेषेष्वादरः पदं करोति । ततस्ततः ? ।]

बकुलावलिका—तदो अवहीरिअवअणो भट्टा संकिदो देविं पुणो पुणो वि अणुबंधिदुं पवुत्तो । तदो जाव देवी ण कहेदि दाव कुमारीए वसुलच्छीए आअक्खिदं—आवुत्त ! एसा मालवि अत्ति । [ततोऽवधीरितवचनो भर्ता शङ्कितो देवीं पुनःपुनरप्यनुवन्धुं प्रवृत्तः । ततो यावद्देवी न कथयति तावत्कुमार्या वसुलक्ष्म्याख्यातम्—आवुत्त ! एषा मालविकेति ।]

कौमुदिका—(सस्मितम्) सरिसं खु वालभाअस्स । अदो वरं कहेहि । [सदृशं खलु वालभावस्य । अतः परं कथय ।]

बकुलावलिका—किं अण्णं ? संपदं मालविआ सविसेसं भट्टिणो दंसणपहादो रक्खीअदि । [किमन्यत् ? सांप्रतं मालविका सविशेषं भर्तुर्दर्शनपथाद्रक्ष्यते ।]

Kaumudikā—What, I pray ?

Vakulāvalikā—"What is the name of this girl, that I have not seen before, standing near you in the painting ?"

Kaumudikā—Admiration naturally follows forms of surpassing loveliness. What happened then ?

Vakulāvalikā—Then the King, finding that no attention was paid to his question, began to importune the Queen again, but the Queen gave no answer. Thereupon the Princess Vasulakshmi said—My brother-in-law, this is Mālavikā.

Kaumudikā—That is child-nature all over. Tell me what happened next.

Vakulāvalikā—What else than this ? Mālavikā is now kept with especial care out of the range of the King's eyes.

कौमुदिका—हला ! अणुचिट्ठ अत्तणो णिओअं । अहं वि एदं अंगुलीअअं देवीए उवणइस्सं । [सखि ! अनुतिष्ठात्मनो नियोगम् । अहमप्येतदङ्गुलीयकं देव्यै उपनेष्यामि ।] (इति निष्क्रान्ता)

बकुलावलिका—(परिक्रम्यावलोक्य) एसो णट्टाअरिओ अज्जगणदासो संगीदसालादो णिग्गच्छति । जाव से अत्ताणं दंसेमि । [एष नाट्याचार्य आर्यगणदासः संगीतशालातो निर्गच्छति । यावदस्मा आत्मानं दर्शयामि ।]

(इति परिक्रामति)

(प्रविश्य)

गगदासः—कामं खलु सर्वस्यापि कुलविद्या बहुमता । न पुनरस्माकं नाट्यं प्रति मिथ्यागौरवम् । तथा हि

देवानामिदमामनन्ति मुनयः शान्तं क्रतुं चाक्षुषं
रुद्रेणेदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा ।
त्रैगुण्योद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥ ४ ॥

Kaumudikā—Come now, go and do your errand. I, too, will give the ring to the Queen.

[*Exit Kaumudikā.*

Vakulāvalikā (*walking round and looking about*)—Here is the teacher of dancing, the noble Gaṇadāsa, coming out of the music-hall : let me shew myself to him.

Enters Ganadāsa.

Gaṇadāsa—Although every one of course, thinks most of his own hereditary lore, still the importance I attach to dancing is not without foundation, how can it be ? Sages say that this is a pleasing sacrificial feast to the eyes of the gods, being exhibited in two different ways by Śiva in his body which is blended with that of Umā ;[1] in it is seen the

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[1] The style of dancing invented by Pārvati (confined, according to Monier Williams, to attitude and gesticulation, with a shuffling motion of the feet seldom lifted from the ground), is called Lāsya. It is opposed to Tāṇḍava the more boisterous style of dance of Śiva and his followers.

बकुलावलिका—(उपेत्य) अज्ज ! वंदामि । [आर्यं ! वन्दे ।]

गणदासः—भद्रे ! चिरं जीव ।

बकुलावलिका—अज्ज ! देवी पुच्छदि,–अवि उवदेसग्गहणे णादिकिलिस्सदि वो सिस्सा मालविअ त्ति । [आर्यं ! देवी पृच्छति,–अप्युपदेशग्रहणे नातिक्लेशयति वः शिष्या मालविकेति ।]

गणदासः—भद्रे ! विज्ञाप्यतां देवी परमनिपुणा मेधाविनी चेति । किं बहुना,

यद्यत्प्रयोगविषये भाविकमुपदिश्यते मया तस्यै ।
तत्तद्विशेषकरणात्प्रत्युपदिशतीव मे बाला ॥५॥

बकुलावलिका—(आत्मगतम्) अदिक्कमंतिं विअ इरावदिं पेक्खामि । (प्रकाशम्) किदत्था दाणिं वो सिस्सा, जस्सिं गुरुअणो एव्वं तुस्सदि । [अतिक्रामन्तीमिवेरावतीं पश्यामि । कृतार्थेदानीं वः शिष्या, यस्यां गुरुजन एवं तुष्यति ।]

behaviour of men arising from the three qualities,[1] and distinguished by various sentiments; dancing is the one chief amusement of human beings, though their tastes are different.

Vakulāvalikā (adwancing).—Reverend Sir, I salute thee.

Ganadāsa—My good girl, may you live long.

Vakulāvalikā—Noble sir, the Queen wishes to know whether your pupil Mālavikā is not very troublesome to teach.[2]

Gaṇadāsa—Assure the Queen that Mālavikā is exceedingly clever and intelligent; to put the matter concisely, whatever movement expressive of sentiment is taught by me to her in the way of acting, that the girl, as it were, teaches to me in return by improving upon it.

Vakulāvalikā (to herself)—I seem to see her cutting out Irāvati. *(Aloud)* Your pupil may be already considered a success since her instructor is so well satisfied with her.

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[1] Goodness, passion, and darkness.

[2] Tārānātha and Bollensen read *nādikilissadi* (=(*nātiklis̤yati*), i.e., does not your pupil find it too hard a task to learn, &c.

गणदासः—भद्रे ! तद्विधानामसुलभत्वात्पृच्छामि । कुतो देव्या तत्पात्रमानीतम् ? ।

बकुलावलिका—अत्थि देवीए वण्णावरो भादा वीरसेणो णाम । सो भट्टिणा णम्मदातीरे अंतवालदुग्गे ठाविदो । तेण सिप्पाहिआरे जोग्गा इअं दारिआ त्ति भणिअ भइणीए देवीए उवाअणं पेसिदा । [अस्ति देव्या वर्णावरो भ्राता वीरसेनो नाम । स भर्त्रा नर्मदातीरेऽन्तपालदुर्गे स्थापितः । तेन शिल्पाधिकारे योग्येयं दारिकेति भणित्वा भगिन्यै देव्यै उपायनं प्रेषिता ।]

गणदासः—(स्वगतम्) आकृतिविशेषप्रत्ययादेनामनूनवस्तुकां संभावयामि । (प्रकाशम्) भद्रे ! मयापि यशस्विना भवितव्यम् । यतः

पात्रविशेषे न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।
जलमिव समुद्रशुक्तौ मुक्ताफलतां पयोदस्य ॥६॥

Ganadāsa.—My good girl, you know people like her are hard to find so I must ask you, whence this actress[1] was brought to the Queen.

Vakulāvalikā.—The Queen has a brother of inferior caste, Vīrasena by name : he has been placed by the King in command of a frontier fortress on the banks of the Mandākinī.[2] He sent this girl as a present to his sister, thinking her just the sort of person to learn accomplishments.

Ganadāsa (*to himself*)—From[3] her distingnished appearance I conjecture that she is of high birth. (*Aloud*) My good girl, I am certainly destined to become famous.

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[1] I have adopted Bollensen's view of the meaning of *pātram.* Foucaux has *cette perle*, i.e., such a jewel, such a choice attendant.

[2] The Mandākinī here probably means the Narmadā (Nerbudda). One of the Bombay manuscripts reads the Prākṛit equivalent of Narmadā. Bollensen reads *antarāla* for *antapāla.* He considers that the word means the uninhabited and uncultivated interval between two states, and quotes Cæsar B. G. VI. 23, to show that a similar custom existed among the ancient Germans.

[3] Bollensen inserts *vinaya* between *ākṛiti* and *pratyayād*, from her beauty and modesty. Kāṭayavema seems to take it, "I think that she is of noble character."

बकुलावलिका—अज्ज ! कहिं दाणिं वो सिस्सा ? [आर्य ! कुत्रेदानीं वः शिष्या ?]

गणदासः—इदानीमेव पञ्चाङ्गाभिनयमुपदिश्य मया विश्रम्यतामित्यभिहिता दीर्घिकावलोकनगवाक्षगता प्रवातमासेवमाना तिष्ठति ।

बकुलावलिका—तेण हि पुणो अणुजाणादु मं अज्जो । जाव से अज्जस्स परितोसणिवेदणेण उस्साहं वड्ढेमि । [तेन हि पुनरनुजानातु मामार्यः । यावदस्या आर्यस्य परितोषनिवेदनेनोत्साहं वर्धयामि ।]

गणदासः—दृश्यतां सखी । अहमपि लब्धक्षणः स्वगृहं गच्छामि ।

(इति निष्क्रान्तौ)

इति मिश्रविष्कम्भकः ।

Observe ; the skill of the teacher, when communicated to a worthy object, attains greater excellence, as the water of a cloud, when dropped into a sea-shell, acquires the nature of a pearl.[1]

Vakulāvalikā.—Well, where is your pupil ?

Ganadāsa.—Having just now taught her the five-limb movement[2] I told her to rest, and so she has gone to the window that commands a view of the artificial lake, and is enjoying the fresh breeze.

Vakulāvalikā.—Then, sir, give me leave to depart, in order that I may stimulate her zeal by informing her that her teacher is satisfied with her.

Ganadāsa.—Go and see your friend. I, too, as I have got an interval of leisure will go home.

[*Exeunt Ganadāsa and Vakulāvalikā.*

Here ends the Vishkambhaka.[3]

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1. Refering to the notion that drops of water fallen into sea-shella under the influence of the star Arcturus become pearls (Shankar Pandit).

2. In which the mind, eye, eyebrow, feet, and hands are employed equally (Tārānātha). It is also explained as a movement consisting of five parts, two of which are singing and dancing.

3. An interlude or introductory scene coming between the acts and performed by an inferior actor or actors who explain to the audience the progress of the plot, and thus bind firmly together the story of the drama

(ततः प्रविशत्येकान्तस्थितपरिजनो मन्त्रिणा लेखहस्तेनान्वास्यमानो राजा)

राजा—(अनुवाचितलेखममात्यं विलोक्य) वाहतक ! किं प्रतिपद्यते वैदर्भः ? ।

आमात्यः—देव ! आत्मविनाशम् ।

राजा—संदेशमिदानीं श्रोतुमिच्छामि ।

अमात्यः—इदमिदानीमनेन प्रतिलिखितम् । पूज्येनाहमादिष्टः ‘भवतः पितृव्यपुत्रः कुमारो माधवसेनः प्रतिश्रुतसंवन्धो ममोपान्तिकमुपसर्पन्नन्तरा त्वदीयेनान्तपालेनावस्कन्द्य गृहीतः । स त्वया मदपेक्षया सकलत्रसोदर्यो मोक्तव्य’ इति । एतन्ननु वो विदितम्—यत्तुल्याभिजनेषु राज्ञां वृत्तिः । अतोऽत्र मध्यस्थः पूज्यो भवितुमर्हति । सोदर्या पुनरस्य ग्रहणविप्लवे विनष्टाः; तदन्वेषणाय प्रयतिष्ये । अथवा, अवश्यमेव माधवसेनो मया पूज्येन मोचयितव्यः, श्रूयतामभिसंधिः,—

मौर्यसचिवं विमुञ्चति यदि पूज्यः संयतं मम श्यालम् ।
मोक्ता माधवसेनस्ततो मया बन्धनात्सद्यः ॥७॥

इति ।

Then the King is discovered with his retinue standing apart, and attended by the Minister seated behind him with a letter in his hand.

King (looking at the Minister who has read the letter).—Vāhataka, what does the King of Vidarbha say in reply ?

Minister.—He gives an answer, which will involve his own destruction.

King—I want to hear his dispatch at once.

Minister—He has on the present occasion sent the following answer: "My royal brother has informed me, that my cousin, Prince Mādhavasena, who had promised

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by concisely alluding to what has happened in the intervals of the acts or is likely to happen at the end. (Monier Williams). Tārānātha calls the present a *miśra-vishkambhaka*, or mixed *vishkambhaka*, as it is performed by one actor of medium, and two of inferior, dignity.

to enter into a matrimonial alliance with my royal brother, while proceeding to his court, was on the way attacked by one of my wardens of the marches and taken prisoner. This man, with his wife and sister, I am required to set free out of regards for my royal brother. Does my royal brother then not know that the conduct of kings towards kings who belong to the same family should be like that of the earth[1] ? He should, therefore, be impartial in this matter. As for the Prince's sister, she disappeared in the confusion of the capture: I will do my utmost to find her. Now, if my royal brother wishes that Mādhavasena should be caused to be set at liberty without fail, let him attend to my fixed determination. If my royal brother will set my brother-in-law Mauryasachiva free,[2] whom he has imprisoned, then I will immediately release Mādhavasena from confinement." These are the contents of the letter.

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[1] That is to say, impartial. Tārānātha reads *tatra vo na viditam yat tulyābhijaneshu bhūmidhareshu rajnām vṛittih.* In making this request my brother did not take into consideration what the custom of kings is with regard to their relations. Weber, who appears to have the same reading, supplies in a note, "and how hostile have accordingly become the relations between me and my cousin." He compares the word *bhratṛivya*, which from meaning originally "brother's son" comes to mean "enemy." Compare also Bhartrihari (Bombay Classical Series) Nīti-Śatakam st. 21, *jnātiśche analena kim?* Relations are worse than fire, on which the commentator observes *dāyādāḥ sahajārayaḥ* "Kinsmen are natural enemies." Such, with but few exceptions, has been the history of royal families in the East. "An Amurath an Amurath succeeds, not Harry Harry."

[2] Tārānātha reads *āryasachivam*—the noble minister. Bollensen reads *āryaṃ sachivaṃ*. Shankar Pandit observes :—"This (Mauryasachiva) is the name, according to the commentator, of the brother-in-law of the King of the Vidarbhas. If that is not correct, and he was the Minister of the Maurya King of Pāṭaliputra, it seems probable that he was imprisoned by Agnimitra to prevent him from exciting the people to rebel against his (Agnimitra's), father, Pushpamitra, who had murdered the last of the Mauryas, Bṛihadratha, and usurped his throne in his son's favour,"

राजा—(सरोषम्) कथं कार्यविनिमयेन मयि व्यवहरत्यनात्मज्ञः ?। वाहतक ! प्रकृत्यमित्रः प्रतिकूलकारी च मे वैदर्भः। तद्यातव्यपक्षे स्थितस्य पूर्वसंकल्पितसमुन्मूलनाय वीरसेनप्रमुखं दण्डचक्रमाज्ञापय।

अमात्य:—यदाज्ञापयति देवः।

राजा—अथवा किं भवान्मन्यते ?

अमात्यः—शास्त्रदृष्टमाह देवः

अचिराधिष्ठितराज्यः शत्रुः प्रकृतिष्वरूढमूलत्वात्।
नवसंरोपणशिथिलस्तरुरिव सुकरः समुद्धर्तुम्॥८॥

राजा—तेन ह्यवितथं तन्त्रकारवचनम्। इदमेव वचनं निमित्तमुपादाय समुद्योज्यतां सेनाधिपतिः।

King—What ? does the foolish fellow presume to bargain with me about an exchange of services ? Vāhataka ! the King of Vidarbha is my natural enemy, and sets himself in opposition to me : therefore give orders, as before determined, to the division of the army under the command of Virasena to root him up, inasmuch as he is numbered among my foes.[1]

Minister.—As the King commands.

King.—Or what do you think about it yourself ?

Minister.—Your Highness speaks in accordance with the treatises on policy. For an enemy that has but lately entered upon his kingdom, because he has not taken root in the hearts of his subjects, is easy to extirpate, like a tree that is unsteady, because it has been only lately planted.

King.—So may the saying of the wise compilers of treatises prove true.[2] For this reason let the General be ordered to put his troops in motion.

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[1] Literally, standing in the category of those that make themselves liable to be attacked (Shankar Pandit).

[2] Bollensen thinks that the sentence should not be taken in an imperative sense. Kāṭayavema supplies *bhavishyati*. Foucaux translates *idam nimittam ādāya*, en le prenant pour guide.

अमात्यः—तथा । (इति निष्क्रान्तः)

(परिजनश्च यथाव्यापारं राजानमभितः स्थितः)

(प्रविश्य)

विदूषकः—आणत्तोम्हि तत्तहोदा रण्णा-गोदम ! चिंतेहि दाव उवाअं, जहा मे जदिच्छादिट्ठप्पदिकिदी मालविआ पच्चक्खदंसणा होदि त्ति । मए अ तं तहा किदं दाव से णिवेदेमि । [आज्ञप्तोऽस्मि तत्रभवता राज्ञा-गौतम ! चिन्तय तावदुपायम्, यथा मे यदृच्छादृष्टप्रतिकृतिर्मालविका प्रत्यक्षदर्शना भवतीति । मया च तत्तथा कृतं तावदस्मै निवेदयामि ।] (इति परिक्रामति)

राजा —(विदूषकं दृष्ट्वा) अयमपरः कार्यान्तरसचिवोऽस्मानुपस्थितः ।

विदूषकः—(उपगम्य) वड्ढदु भवं । [वर्धतां भवान् ।]

Minister.—It shall be done.

[*Exit Minister.*

The retinue remain standing round the King in such an arrangement as the nature of their respective duties requires.

Enters the Vidūshaka.[1]

Vidūshaka—His Highness gave me the following commission: "Gautama, devise some expedient by which I may see face to face Mālavikā, whose picture I beheld by accident." Well I have done so, and will now inform him of the fact.

(*He walks round.*)

King (*seeing the Vidūshaka*)—Here is another minister come to me, who superintends another department of my affairs.

Vidūshaka.—May your Highness prosper.

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1. The jocose friend and companion of the King. He is always a Brahman. He is the Leporello of the Indian drama.

राजा—(सशिरःकम्पम्) इत आस्यताम् ।

(विदूषक उपविष्टः)

राजा—अपि किञ्चिदुपेयोपायदर्शने व्यापृतं ते प्रज्ञाचक्षुः ?

विदूषकः—पओअसिद्धिं पुच्छ । [प्रयोगसिद्धिं पृच्छ ।]

राजा—कथमिव ? ।

विदूषकः—(कर्णे) एव्वमिव । [एवमिव]

राजा—साधु, वयस्य ! निपुणमुपक्रान्तम् । इदानीं दुरधिगमसिद्धावप्यस्मिन्नारम्भे वयमाशंसामहे । कुतः

अर्थं सप्रतिबन्धं प्रभुरधिगन्तुं सहायवानेव ।
दृश्यं तमसि न पश्यति दीपेन विना सचक्षुरपि ॥६॥

(नेपथ्ये)

King (*nodding his head*)—Sit down here.

The Vidūshaka takes a seat.

King.—Has the eye of your wisdom been at all employed in devising a means of attaining our object ?[1]

Vidūshaka. —Means indeed ! rather ask about the successful accomplishment of my commission.

King.—What do you mean ?

Vidūshaka (*whispers in his ear*).—This is what I mean.

King.—Excellent, my friend ! A clever start ! We hope for good luck in this enterprise, though success in it is difficult to attain. For it is the man with allies that is able to accomplish an undertaking surrounded with obstacles ; even one who has the use of his eyes cannot without a light perceive an object in the darkness.

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[1] I take *upeya*, after Kūṭayavema, as part. fut. pass=*sādhya*. Bollensen reads *upāyopeyadarśane*. He seems to take *upeya* as a substantive, in the sense of devising=*upakshepa*.

अलं बहु विकत्थ्य । राज्ञः समक्षमेवावयोरधरोत्तरव्यक्तिर्भविष्यति ।

राजा—(आकर्ण्य) सखे ! त्वत्सुनीतिपादपस्य पुष्पमुद्भिन्नम् ।

विदूषकः—फलं वि अइरेण देक्खिस्ससि । [फलमप्यचिरेण द्रक्ष्यसि ।]

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—देव ! अमात्यो विज्ञापयति । अनुष्ठिता प्रभोराज्ञेति । एतौ पुनर्हरदत्त-गणदासौ

उभावभिनयाचार्यौ परस्परजयैषिणौ ।
त्वां द्रष्टुमुद्यतौ साक्षाद् भावाविव शरीरिणौ ॥१०॥

राजा—प्रवेशय तौ ।

[*A voice behind the scenes.*[1]

A truce to excessive boasting! In the presence of the King himself shall be decided which of us is superior and which inferior.

King.—Friend, a blossom has budded on the tree of your intrigue.[2]

Vidūshaka.—You shall see fruit also on it, I promise you.

Then enter the Chamberlain.

Chamberlain.—Your Majesty, the Minister begs to inform you that your orders have been carried out.

But here are Haradatta and Gaṇadāsa, the two professors of acting, each eager for victory over the other, wishing to have an interview with your Majesty, like two dramatic passions incarnate in bodily form. (10)

King.—Introduce them.

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[1] *Nepathye*, in the tiring room, the *postscenium.* For *adharottara°* Tārānatha and Bollensen read *adharottarayor.°*

[2] For °*nīti*° Tārānatha and Bollensen read °*sunīti.*°

कञ्चुकी—यदाज्ञापयति देवः। (इति निष्क्रम्य, ताभ्यां सह प्रविश्य) इत इतो भवन्तौ।

गणदासः—(राजानं विलोक्य) अहो, दुरासदो राजमहिमा।

न च न परिचितो न चाप्यरम्य-
श्चकितमुपैमि तथापि पार्श्वमस्य।
सलिलनिधिरिव प्रतिक्षणं मे
भवति स एव नवो नवोऽयमक्ष्णोः ॥ ११ ॥

हरदत्तः—महत्खलु पुरुषाकारमिदं ज्योतिः। तथा हि

द्वारे नियुक्तपुरुषाभिमतप्रवेशः
सिंहासनान्तिकचरेण सहोपसर्पन्।
तेजोभिरस्य विनिवर्तितदृष्टिपातै-
र्वाक्यादृते पुनरिव प्रतिवारितोऽस्मि ॥१२॥

Chamberlain..—As the King commands. (*Going out and returning with them.*) This way, this way, gentlemen!

Gaṇadāsa (*looking at the King*).—Ye gods! Awful is the majesty of the King.

For he is not unfamiliar to me, and he is not stern of manner, nevertheless I approach his side with trembling; though the same, he appears every moment new to my eyes, even like the mighty ocean.[1] (11)

Haradatta.—Great indeed is the splendour that resides in this hero.[2]

For though my entrance has been permitted by the guards appointed to wait at the door, and though I am advancing towards the King with the attendant that is always about his throne, by the effulgence of his majesty, that repels my gaze, I am, as it were, without words denied access after all. (12)

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[1] Literally, water-receptacle.

[2] *Purushādhikāram idam jyotiḥ* =*etat purushādhikāram jyotiḥ* = *eshaḥ purushaḥ adhikārah (adhikaraṇam ,sthānam) yasya tat*, (S.P.P.). None of the Bombay MSS. read *purushākāram*, the reading of Tārānātha's edition which means this splendour in the form of a man. It is of course the easier reading, and so far less likely to be correct.

कञ्चुकी—एष देवः । उपसर्पतां भवन्तौ ।

उभौ—(उपेत्य) विजयतां देवः ।

राजा—स्वागतं भवद्भ्याम् । (परिजनं विलोक्य) आसने तावदत्रभवतोः ।

(उभौ परिजनोपनीतयोरासनयोरुपविष्टौ ।)

राजा—किमिदं शिष्योपदेशकाले युगपदाचार्याभ्यामत्रोपस्थानम् ?

गणदासः—देव ! श्रूयताम् । मया सुतीर्थादभिनयविद्या शिक्षिता, दत्तप्रयोगश्चास्मि । देवेन देव्या च परिगृहीतः ।

राजा—दृढं जाने । ततः किम् ?

Chamberlain.—Here is the King: approach, gentlemen.

Both (advancing).—May the King be victorious.

King.—Welcome, gentlemen. (*Looking round at the attendants*). Seats for these gentlemen.

They sit down on chairs brought by the attendants.

King.—What is the meaning of this, that you two professors have come here together at a time when you ought to be teaching your pupils?

Ganadāsa.—Listen, King! I learned the art of dramatic acting from a good teacher.[1] I have given lessons in the art.[2] I have been favoured by the King and the Queen.

King.—I know it well.

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[1] *Tīrthād*, the reading of Shankar Pandit, is practically equivalent to Tārānātha's *sutīrthād*. Weber takes *sutīrtha* as a proper name. Bollensen inserts *su°* before both *tīrthād* and *śikshitā*.

[2] Tārānātha takes *dattaprayogo'smi* with *devena*. I had the Professorship of theatrical representation conferred upon me by the King.

गणदासः—सोऽहममुना हरदत्तेन प्रधानपुरुषसमक्षं 'नायं मे पादरजसापि तुल्य' इत्यधिक्षिप्तः ।

हरदत्तः—देव ! अयमेव मयि प्रथमं परिवादकरः । अत्रभवतः किल मम च समुद्रपल्वलयोरिवान्तरमिति । तदत्रभवानिमं मां च शास्त्रे प्रयोगे च विमृशतु । देव एव नौ विशेषज्ञः प्राश्निकः ।

विदूषकः—समत्थं पइण्णादं । [समर्थं प्रतिज्ञातम् ।]

गणदासः—प्रथमः कल्पः । अवहितो देवः श्रोतुमर्हति ।

राजा—तिष्ठतु तावत् । पक्षपातमत्र देवी मन्यते । तदस्याः पण्डितकौशिकीसहितायाः समक्षमेव न्याय्यो व्यवहारः ।

Gaṇadāsa.—I, a man with such antecedent, have been taunted by this Haradatta in the presence of the principal men of the court in these words: "This man is not as good as the dust on my feet."[1]

Haradatta.—King ! This man was first engaged in abuse of me. According to him, there is the same difference between his reverence and myself that there is between the ocean and a puddle ;[2] therefore let your Highness examine him and me in theoretical knowledge and in practical skill. Let the King be both judge and examiner.

Vidūshaka.—A fair proposal.

Gaṇadāsa.—An excellent idea ![3] The King should listen to us with the utmost attention.

King.—Stop a minute,[4] the Queen is sure to suspect partiality in this matter ; therefore, the case had better be tried in the presence of the Queen accompanied by the learned Kauśikī.

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[1] One is irresistibly reminded of the two professors in Moliere's "Bourgeois Gentilhomme."

[2] Weber takes this as an ironical speech of Gaṇadāsa to Haradatta. Shankar Pandit says, "this is said of Gaṇadāsa, who used the simile to disparage his rival. The particle *kila* shows that Haradatta is quoting the substance of what Gaṇadāsa had said about him (Haradatta)."

[3] Literally, the best course to follow (Shankar Pandit).

[4] Literally, let it stand a little while (Shankar Pandit).

विदूषकः—सुट्ठु भवं भणादि [सुष्ठु भवान्भणति ।]

आचार्यौ—यद्देवाय रोचते ।

राजा—मौद्गल्य ! अमुं प्रस्तावं निवेद्य पण्डितकौशिक्या सार्धमाहूयतां देवी ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रम्य सपरिव्राजिकया देव्या सह प्रविष्टः) इत इतो भवती ।

धारिणी—(परिव्राजिकां विलोक्य) भअवदि ! हरदत्तस्स गणदासस्स अ संरंभे कहं पेक्खसि ? । [भगवति ! हरदत्तस्य गणदासस्य च संरम्भे कथं पश्यसि ? ।]

परिव्राजिका—अलं स्वपक्षावसादशङ्कया । न परिहीयते प्रतिवादिनो गणदासः ।

Vidūshaka.—The King's suggestion is good.

The two Professors.—As seems good to the King.

King.—Maudgalya, summon the Queen together with the revered saint Kauśikī, taking care to inform them of this matter under consideration.

Chamberlain.—As the King commands. (*With these words he goes out, and returns with the Queen accompanied by the Parivrājikā*[1] *or female Buddhist ascetic*).

Chamberlain.—This way, this way, Queen Dhāriṇī.

Queen (looking at the Parivrājakā).—Reverend Madam, what do you think of the contest between Gaṇadāsa and Haradatta ?[2]

Parivrājikā.—Cease fearing that your *protēgē* will be defeated : Gaṇadāsa is not inferior to his antagonist.

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[1] A wandering female mendicant. She was a widow. The Hindu widow, says Shankar Pandit, is not generally a wandering mendicant, so we may assume that she was a Buddhist, and this makes it likely that the play is much older than Wilson supposes.

[2] That is to say "which of the two do you think will be victorious ?"

धारिणी—जइ वि एवं तह वि राअपरिग्गहो से पहाणत्तणं उवहरदि। [यद्यप्येवं तथापि राजपरिग्रहोऽस्य प्रधानत्वमुपहरति।]

परिव्राजिका—अयि ! राज्ञीशब्दभाजनमात्मानमपि चिन्तयतु भवती। पश्य

अतिमात्रभासुरत्वं पुष्यति भानोः परिग्रहादनलः।
अधिगच्छति महिमानं चन्द्रोऽपि निशापरिगृहीतः ॥१३॥

विदूषकः—अइ भो ! उवट्ठिदा पीठमद्दिअं पंडिअकोसिइं पुरोकरिअ तत्तभोदी धारिणी [अयि ! उपस्थिता देवी पीठमर्दिकां पण्डितकौशिकीं पुरस्कृत्य तत्रभवती धारिणी।]

राजा—पश्याम्येनाम्। यैषा

मङ्गलालंकृता भाति कौशिक्या यतिवेषया।
त्रयी विग्रहवत्येव सममध्यात्मविद्यया ॥१४॥

Queen.—Even if this be true, still the favour of the King gives his rival the advantage.

Parivrājikā.—Ah! consider also that you have a right to the title of Queen.

While the fire attains extreme brilliancy from the assistance of the sun,[1] on the other hand the moon also acquires greatness when favoured by the night. (13)

Vidūshaka.—Look! look! Here is the Queen arrived, preceded by the match-maker,[2] the learned Kaúsiki.

King.—I see her, who indeed, decked with the auspicious ornaments,[3] accompanied by Kauṣiki in the dress of an ascetic, shines like the three Vedas incarnate accom-

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[1] Bollenson reads with some MSS. *bhānuh parigrahād ahnah*, the sun by the assistance of the day. He remarks that this reading gives a better antithesis.

[2] Pīṭhamardikā, according to Shankar Pandit, means one who assists the Nāyikā, or heroine, in her attempt to gain her lover.

[3] Such as a wife would wear during the lifetime of her husband (Shankar Pandit).

परिव्राजिका—(उपेत्य) विजयतां देवः ।

राजा—भगवति ! अभिवादये ।

परिव्राजिका—

महासारप्रसवयोः सदृशक्षमयोर्द्वयोः ।
धारिणीभूतधारिण्योर्भव भर्ता शरच्छतम् ।।१५।।

धारिणी—जेदु जेदु अज्जउत्तो । [जयतु जयत्वार्यपुत्रः ।]

राजा—स्वागतं देव्यै । (परिव्राजिकां विलोक्य) भगवति ! क्रियतामासनपरिग्रहः ।

(सर्वे यथोचितमुपविशन्ति)

राजा—भगवति ! अत्रभवतोर्हरदत्त-गणदासयोः परस्परं विज्ञानसंघर्षो जातः । तदत्र भगवत्या प्राश्निकपदमध्यासितव्यम् ।

pained by the knowledge of the Supreme Soul.[1]

Parivrājakā (*advancing*).—May the King be victorious !

King,—Reverend Lady, I salute thee.

Parivrājikā.—Mayest thou be for a hundred years the husband of Dhāriṇi and the earth[2], the support of living creatures, which two beings give birth to mighty offspring, and are equal in patience. (15)

Queen.—May my husband be victorious !

King.—Welcome to the Queen ! (*Looking towards the Parivrājikā*). Reverend Lady, take a seat:

They all sit down in due order.

King.—Reverend Lady, a dispute about superiority in skill has arisen between Gaṇadāsa and Haradatta, now you must occupy the position of judge in this matter.

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1. The Upanishads (Shankar Pandit).

2. A pun on the name of the Queen. *Bhūtadhāriṇī*=the earth. Kings are again and again spoken of in Sanskrit poetry as the husbands of the earth. Compare Raghuvanśa, VIII, 51 (*Bombay edition*). "Surely I am the husband of the earth only in name, but my heart-felt pleasure was in thee."

परिव्राजिका—(सस्मितम्) अलमुपालम्भेन । विद्यमानेऽपि पत्तने सति ग्रामे रत्नपरीक्षा ।

राजा—मा मैवम् ; पण्डितकौशिकी खलु भगवती । पक्षपातिनावनयोरहं देवी च ।

आचार्यौ—सम्यगाह देवः । मध्यस्था भगवती गुणदोषौ नः परिच्छेत्तुमर्हति ।

राजा—तेन हि प्रस्तूयतां विवादः ।

परिव्राजिका—देव ! प्रयोगप्रधानं हि नाट्यशास्त्रम् । किमत्र वाग्व्यवहारेण ? कथं वा देवी मन्यते ?

देवी - जइ मं पुच्छसि, तदा एदाणं विवादो एव्व ण मे रोअदि । [यदि मां पृच्छसि, तदैतयोर्विवाद एव न मे रोचते ।]

Parivrājikā (*smiling.*)—Spare your taunts. When a town is accessible, do men go to a village to get jewels tested ?

King.—Not so, not so. You are indeed "the learned Kauśiki," whereas the Queen and I are partial with respect to these gentlemen, Haradatta and Gaṇadāsa.

The two Professors.—The King's remark is just. Reverend Lady, you are impartial, you ought to pass judgment on our merits and demerits.

King.—Therefore, let the case be opened.

Parivrājikā.—King, the art of dancing is a matter of practice chiefly, what is the use of a verbal controversy ?

King.—What, however, does the Queen think ?

Queen.—If you ask me, the whole dispute between these two professors is annoying to me.

गणदासः—देवि ! न मां समानविद्यतः परिभवनीयमवगन्तुमर्हसि ।

विदूषकः—भोदि ! पेक्खामो उरब्भसंवादं । किं मुहा वेअणदाणेण ? [भवति ! पश्याम उरभ्रसंवादम् । किं मुधा वेतनदानेन ?]

देवी—णं कलहप्पिओसि । [ननु कलहप्रियोऽसि ।]

विदूषकः—मा एव्वं चंडि ! अण्णोण्णकलहिदाणं मत्तहत्थीणं एक्कदरस्सि अणिज्जिदे कुदो उवसमो ? [मैवं चण्डि ! अन्योन्यकलहितयोर्मत्तहस्तिनोरेकतरस्मिन्ननिर्जिते कुत उपशमः ?]

राजा—ननु स्वाङ्गसौष्ठवातिशयमुभयोर्दृष्टवती भगवती ।

परिव्राजिका—अथ किम् ?

Gaṇadāsa.—The Queen ought not to consider me likely to be beaten in the art of acting.[1]

Vidūshaka.—Queen, let us see the conflict of the two rams.[2] What is the use of giving them fodder[3] for nothing ?

Queen.—You do certainly take delight in squabbles.

Vidūshaka.—No, fair one.[4] But when two infuriated elephants are quarrelling,[5] how can there be tranquillity until one or the other is conquered ?

King.—Surely you have seen the skill of the two professors exhibited by themselves in person.[6]

Parivrājikā.—Of course, I have.

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[1] Tārānātha reads *na mām samānavidyatayā paribhavanīyam avagantum arhasi.*—You ought not to consider me despicable as being merely equal to that man in skill.

[2] Another reading is the Prākrit eqivalent of *udarambhari*, glutton.

[3] Shankar Pandit points out that the word also means "salary".

[4] *Chaṇḍī* means an angry woman, a vixen, but it is often used as a term of endearment.

[5] Tārānātha and Bollensen read *Kalahappiānam*, fond of quarrelling.

[6] Tārānātha reads *svāngasausthavātiśayam*, exceeding skill in their own art.

राजा—तदिदानीमतः परं किमाभ्यां प्रत्याययितव्यम् ?

परिव्राजिका—तदेव वक्तुकामास्मि

शिलष्टा क्रिया कस्यचिदात्मसंस्था
संक्रान्तिरन्यस्य विशेषयुक्ता।
यस्योभयं साधु स शिक्षकाणां
धुरि प्रतिष्ठापयितव्य एव ॥१६॥

विदूषकः—सुदं अज्जेहिं भअवदीए वअणं ? एसो पिंडिदत्थो उवदेसदंसणेण णिण्णओ त्ति। [श्रुतमार्यभ्यां भगवत्या वचनम् ? एष पिण्डितार्थं उपदेशदर्शनेन निर्णय इति।]

हरदत्तः—परमुचितं नः।

गणदासः—देवि ! एवं स्थितम्।

देवी—जदा उण मंदमेधा सिस्सा उवदेसं मलिणेदि, तदा आअरिअस्स दोसो णु ? [यदा पुनर्मन्दमेघाः शिष्या उपदेशं मलिनयति, तदाचार्यस्य दोषो नु ?]

King.—Then what further have these teachers to satisfy us about ?

Parivrājikā.—That is the very point I wish to speak about.

One man can perform excellently in person, another possesses to a remarkable degree the power of communicating his skill; he who possesses both excellences, should be placed at the head of teachers. (16)

Vidūshaka.—Gentlemen, you have heard the Reverend Lady's speech; this is the gist of it. The question must be decided by examining into your skill in teaching.

Haradatta.—It suits me admirably.

Gaṇadāsa.—King, it is so determined.

Queen.—But when an unkilful pupil disgraces the instruction of a teacher, does it follow that the teacher is to be blamed ?

राजा—देवि ! एवमापद्यते—विनेतुरद्रव्यपरिग्रहोऽपि बुद्धिलाघवं प्रकाशयति ।

देवी—(जनान्तिकम्) कहं दाणिं ? (गणदासं विलोक्य, प्रकाशम्)— अलं अज्जउत्तस्स ऊसाहकालणं मणोरहं पूरिअ । विरम णिरत्थआदो आरंभादो । [कथमिदानीम् ? अलमार्यपुत्रस्योत्साहकारणं मनोरथं पूरयित्वा । विरम निरर्थकादारम्भात्]

विदूषकः—सुट्ठु होदी भणादि । भो गणदास ! संगीदपदं लंभिअ सरस्सई-उवाअणमोदआणं खादमाणस्स किं दे सुलहणिग्गहेण विवादेण ? [सुष्ठु भवती भणति । भो गणदास ! संगीतपदं लब्ध्वा सरस्वत्युपायनमोदकान्खादतः किं ते सुलभनिग्रहेण विवादेन ?]

King.—Queen ! It is fiting that it should be so.[1]

Gaṇadāsa.—The improvement of an unpromising pupil shows the quick intelligence of the teacher.

Queen. (*looking at Ganadāsa, aside*).—What is the meaning of this ? Cease from fulfilling the desire of this husband of mine, which will only increase the ardour of his passion. (*Aloud*) Desist from your useless trouble.

Vidūshaka.—Your Highness speaks wisely. Gaṇadāsa ! As you are eating the sweetmeats[2] offered to Sarasvati, on the pretence of being a teacher of the drama, what do you want with a contest in which you may easily be defeated ?

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[1] *Evamāpadyate*, the reading of Tārānātha and Bollensen means, "This is what does take place."

[2] The *modaka*, a dishful of which is offered to the goddess Sarasvatī, and really given to the teacher, is a round ball of a slightly conical shape at the top, made of rice or wheat flour mixed with sugar, thin slices of the kernel of the cocoanut, together with spices, and then either boiled in steam or fried in clarified butter. (Shankar Pandit).

गणदासः—सत्यमयमेवार्थो देवीवाक्यस्य । श्रूयतामवसरप्राप्तमिदानीम् ।

लब्धास्पदोऽस्मीति विवादभीरो-
स्तितिक्षमाणस्य परेण निन्दाम् ।
यस्यागमः केवलजीविकायै
तं ज्ञानपण्यं वणिजं वदन्ति ॥१७॥

देवी—अइरोवणीदाए सिस्साए उण पडिट्ठिदस्स उवदेसस्स उण अण्णाय्यं पआसणं । [अचिरोपनीतायां शिष्यायां पुनः प्रतिष्ठितस्योपदेशस्य पुनरन्याय्यं प्रकाशनम् ।]

गणदासः—अत एव मे निर्बन्धः ।

देवी—तेण हि दुवे वि उवदेसं भअवदीए दंसेध । [तेन द्वावपि उपदेशं भगवत्यै दर्शयतम् ।]

Gaṇadāsa.—In truth, this is the meaning of the Queen's speech. But listen to a saying which is *āpropos* on the present occasion.

The man who shrinks from a contest, because he possesses an appointment, and patiently endures disparagement from a rival,—the man whose learning is merely a means of obtaining a livelihood,—him they call a huckster that traffics in knowledge. (17)

Queen.—Your pupil was but lately handed over to you, so it is unbecoming to exhibit knowledge that is not as yet firmly implanted.

Gaṇadāsa.—It is for that very reason that I am so importunate,[1]

Queen.—Then exhibit both of you, your skill in instruction to the Reverend Lady alone.

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[1] "In order," as Shankar Pandit observes, "to show more creditably my skill in teaching." Weber translates "I do not feel anxious about that" (*dafür habe ich keine sorge*).

परिव्राजिका—देवि ! नैतन्न्याय्यम्; सर्वज्ञस्याप्येकाकिनो निर्णयाभ्युपगमो दोषाय ।

देवी—(आत्मगतम्) मूढे परिव्वाजिए ! मं जागर्त्ति वि सुत्तं विअ करेसि ? (इति सासूयं परावर्तते) [मूढे परिव्राजिके ! मां जाग्रतीमपि सुप्तामिव करोषि ?]

(राजा देवीं परिव्राजिकायै दर्शयति)

परिव्राजिका—

अनिमित्तमिन्दुवदने ! किमत्रभवतः पराङ्मुखी भवसि ?
प्रभवन्त्योऽपि हि भर्तृषु कारणकोपाः कुटुम्बिन्यः ॥१८॥

विदूषकः - णं सकारणं एव्व । अत्तणो पक्खो रक्खिदव्वो त्ति । (गणदासं विलोक्य) दिट्ठिआ कोवव्वाजेण देवीए परित्तादो भवं । सुसिक्खिदो वि सव्वो उवदेसदंसणे ण णिउणो होदि । [ननु सकारणमेव । आत्मनः पक्षो रक्षितव्य इति । दिष्ट्या कोपव्याजेन देव्या परित्रातो भवान् । सुशिक्षितोऽपि सर्व उपदेशदर्शने न निपुणो भवति ।]

Parivrājikā.—That is not fair; even an omniscient person, when giving judgment alone, is apt to be discredited.[1]

Queen—(to herself).—You fool of a Parivrājikā! Do you wish to lull me to sleep when I am wide awake? (*She turns away in a pet.*)

The King calls the attention of the Parivrājikā to the Queen.

Parivrājikā (looking).—Why dost thou, O moonfaced one, turn away thy countenance from the King without reason, for matrons, even when all-powerful with their husbands, wait for some cause before they fall out with them? (18)

Vidūshaka.—Rather it is with good reason. She thinks that she must uphold the side she favours. (*Turning towards*

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[1] Fouceaux translates this speech. "If even an omniscient person submits himself alone (withoui his pupil) to a trial, it is to his disadvantage."

गणदासः—देवि ! श्रूयताम् । एवं जनो गृह्णाति । तदिदानीम्

विवादे दर्शयिष्यन्तं क्रियासंक्रान्तिमात्मनः ।
यदि मां नानुजानासि परित्यक्तोऽस्म्यहं त्वया ॥१६॥

(आसनादुत्तिष्ठति)

देवी—(स्वगतम्) का गई ? (प्रकाशम्) पहवदि आअरिओ सिस्सजणस्स । [का गतिः ? प्रभवत्याचार्यः शिष्यजनस्य ।]

गणदासः—चिरमपदे शङ्कितोऽस्मि । (राजानमवलोक्य) अनुज्ञातं देव्या । तदाज्ञापयतु देवः कस्मिन्नभिनेयवस्तुनि प्रयोगं दर्शयिष्यामि ।

राजा—यदादिशति भगवती ।

Ganadāsa). I congratulate you on the fact that the Queen has saved you by pretending to be angry. Even the well-trained becomes clever by exhibiting instruction.[1]

Gaṇadāsa.—Listen, Queen ! You hear what people think of the matter.

Accordingly, now that I wish to exhibit in a contest my power of communicating skill in acting, if you do not permit me, all I can say is, I am left in the lurch by you. (19)

(*He rises from his seat.*)

Queen (*to herself*).—What resource have I left ? (*Aloud*) you have authority, sir, over your pupil.

Gaṇadāsa—I have been afraid for a long time without reason.[2] (*Looking at the King.*) The Queen has given her permission, therefore let the King give his orders. In what particular piece of acting shall I exhibit my power of instruction ?

King.—Act, whatever the Reverend Lady commands.

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1. Tārānātha reads the Prākrit equivalent of *Upadeśa darśanena nishṇāto bhavati.* "All men, even the well trained, are severely tested by having to exhibit their teaching power." Bollensen reads the Prākrit equivalent of *Upadarśane na nishṇāto bhavati.* This means "do not appear clever (show to advantage) in exhibiting their teaching power."

2. Instead of *apade śankito 'smi*, Tārānātha reads *apadeś-śankito 'smi* I have been afraid of a refusal.

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परिव्राजिका—किमपि देव्या मनसि वर्तते, ततः शङ्कितास्मि ।

देवी—भण वीसद्धं । पहवदि प्पहू अत्तणो परिअणस्स । [भण विस्रब्धम् । प्रभवति प्रभुरात्मनः परिजनस्य ।]

राजा—मम चेति ब्रूहि ।

देवी—भअवदि ! भण दाणिं । [भगवति ! भणेदानीम् ।]

परिव्राजिका—देव ! शर्मिष्ठायाः कृति चतुष्पादोत्थं छलिकं दुष्प्रयोज्यमुदाहरन्ति । तत्रैकार्थसंश्रयमुभयोः प्रयोगं पश्यामः । तावता ज्ञायत एवात्रभवतोरुपदेशतारतम्यम् ।

Parivrājikā.—The Queen has something upon her mind. I am therefore afraid.

Queen.—Speak boldly, I shall still be mistress of my own attendant.

King.—Say that you will be mistress of me also.[1]

Queen.—Come, Reverend Lady, speak your mind.

Parivrājikā.—King, people talk of a dance called *chalita*, made up of four movements;[2] let us see the skill of both the two professors exhibited[3] with reference to that one performance, then we shall be able to estimate the comparative merits of these two gentlemen with respect to teaching power.

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1. A fine stroke of gallantry, says Shankar Pandit; I therefore suppose that he takes *mama* to mean the King. Tārānātha reads the Prakrit equivalent of *prabhavishyati prabhur*, the King will have power. The *mama* in the King's speech will therefore refer to the Queen. Bollensen, who has the same reading as Tārānātha, gives the following explanation. The King says to the Parivrājikā, "say, 'the King can dispose of me also' ": a compliment for the Parivrājikā, as he thereby excludes her from the category of the ordinary attendants, and places her above them.

2 Here Tārānātha inserts *dushprayojyam*, difficult to execute or to teach. Before *chalitam*, which he gives as *chalikam*, he has *Śarmishṭhāyāḥ kṛitim*, invited by Śarmishṭhā.

3. Of course in the persons of their pupils, the object being that the King should see Mālavikā.

आचार्यौ—यदाज्ञापयति भगवती ।

विदूषकः—तेण हि दुवे वि वग्गा पेक्खाघरे संगीदरअणं करिअ अत्तभवदो दूदं पेसअह । अह वा मुदंगसद्दो एव्व णो उत्थावइस्सदि । [तेन हि द्वावपि वर्गौ प्रेक्षागृहे संगीतरचनां कृत्वात्रभवतो दूतं प्रेषयतम् । अथवा मृदङ्गशब्द एव न उत्थापयिष्यति ।]

हरदत्तः—तथा । (इत्युत्तिष्ठति)

(गणदासो धारिणीमवलोकयति)

देवी—(गणदासं विलोक्य) विअई भोदु । णहु विअअपच्चत्थिणी अहं आअरिअस्स । [विजयी भव । ननु विजयाभ्यर्थिनी अहमाचार्यस्य ।]

(आचार्यौ प्रस्थितौ)

परिव्राजिका—इतस्तावदाचार्यौ ।

आचार्यौ—(परिवृत्य) इमौ स्वः ।

परिव्राजिका—निर्णयाधिकारे ब्रवीमि । सर्वाङ्गसौष्ठवाभिव्यक्तये विरलनेपथ्ययोः पात्रयोः प्रवेशोऽस्तु ।

Both the Professors.—As your Reverence commands.

Vidūshaka.—Then let both parties make ready in the play-house[1] the arrangements for the representation, and send a messenger to his Highness. Or better still, the mere sound of the drum will rouse us up.

Haradatta.—So be it ! (*He rises up.*)

Gaṇadāsa looks at the Queen.

Queen—May you triumph ! Believe me, I am not hostile to your success, Gaṇadāsa.

Both the teachers go away.

Parivrājikā.—Come here a moment, you two professors.

Both (*turning round*).—Here we are.

Parivrājikā.—I speak in my capacity as judge. Let the two pupils enter with thin theatrical dresses, in order to display the elegance of movement of all their limbs.

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[1] Tārānātha reads *varnāpekshāgrihe*, in the waiting-room of the actors.

आचार्यौं—नेदमप्यावयोरुपदेश्यम् । (इति निष्क्रान्तौ)

देवी—(राजानमवलोक्य) जइ राअकज्जेसु ईरिसी उवाअणिउणदा अज्जउत्तस्स तदो सोणहं भवे । [यदि राजकार्येष्वीदृश्युपायनिपुणतार्यपुत्रस्य ततः शोभनं भवेत् ।]

राजा—

अलमन्यथा गृहीत्वा न खलु मनस्विनि मया प्रयुक्तमिदम् ।
प्रायः समानविद्याः परस्परयशःपुरोभागाः ॥२०॥

(नेपथ्ये मृदङ्गध्वनिः, सर्वे कर्णं ददति)

परिव्राजिका—हन्त, प्रवृत्तं संगीतम् । तथा ह्येषा

जीमूतस्तनितविशङ्किभिर्मयूरैरुद्ग्रीवैरनुरसितस्य पुष्करस्य ।
निर्ह्रादिन्युपहितमध्यमस्वरोत्था मायूरी मदयति मार्जना मनांसि ।२१।

Both.—It was not necessary to give us this advice.

[*Exeunt the two Professors.*

Queen (looking at the King).—If my husband shows as much skill in devising expedients[1] in his political affairs, the result will surely be splendid.

King.—Cease to put an invidious construction on my conduct. Indeed, this was not brought about by me, O sagacious one ; it is ordinarily the case that people who pursue the same science are jealous of one another's fame. (20)

A drum is heard behind the scenes. All listen.

Parivrājikā.—Ah, the representation has begun. For that note of the drum, which is dear to pea-fowl,[2] delights the mind, deep resounding, beginning with the high-pitched middle tone,—of the drum, I say, answered by the pea-fowl with necks erect, suspecting that it is the thunder of a rain-cloud. (21)

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[1] Four expedients are usually enumerated. Sowing dissension negotiation, bribery, and open attack (*bheda, sandhi, dāna, vigraha*).

[2] Or, which resembles the cry of pea-fowl.

Weber observes, that the delight of pea-fowl in rain, and the thunder that accompanies it, is a favourite commonplace of Indian poets. See Uttara Rāma Chārita, p. 87 of Vidyāsāgara's edition,

राजा—देवि ! तस्याः सामाजिका भवामः ।

देवी—(स्वगतम्) अहो, अविणओ अज्जउत्तस्स । [अहो, अविनय आर्यपुत्रस्य ।]

(सर्वे उत्तिष्ठन्ति)

विदूषकः—(अपवार्य) भो ! धीरं गच्छ । मा अत्तहोदी धारिणी विसंवादइस्सदि । [भोः धीरं गच्छ । माऽत्रभवती धारिणी विसंवादयिष्यति ।]

राजा—

धैर्यावलम्बिनमपि त्वरयति मां मुरजवाद्यनादोऽयम् ।
अवतरतः सिद्धिपथं शब्दः स्वमनोरथस्येव ॥२२॥

(इति निष्क्रान्ताः सर्वे)

इति प्रथमोऽङ्कः ।

King.—Queen! let us join the assembly.[1]

Queen (to herself).—Oh, the indecorous behaviour of my husband!

[*All rise up.*

Vidūshaka (aside to the King).—Come, walk calmly and slowly, lest the Queen should cause you to be disappointed.[2]

King.—Though I endeavour to be[3] calm, this sound of the music of the drum makes me hasten, like the noise of my own desire[4] descending the path of fulfilment. (22)

[*Exeunt omnes.*

Here ends the First Act.

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[1] Tārānatha and Bollensen read *tasyāḥ sāmājikāḥ*, let us be spectators of Mālavikā's acting: or probably the King was referring to the *māyūrī mārjanā*, while the Queen understands *tasyāh* to mean Mālavikā.

[2] Shankar Pandit seems to prefer this interpretation, so I have transferred it from the notes to the text. He observes that if we insert *tumam*, with some MSS., the passage will mean, find you inconsistent with yourself, discover that your indifference was merely assumed. Tārānatha omits both *ma* and *tvam*, and explains *visanvādayishyati* by *vipralapsyate, anyathā mansyate*, which, I suppose, means, will be deceived into supposing that you have acted in good faith, and are not engaged in a love intrigue.

[3] Literally, rest upon composure.

[4] *Manoratha* literally means "chariot of the mind." As Shankar Pandit observes, "there lurks in the word a little pun,"

द्वितीयोऽङ्कः

(ततः प्रविशति संगीतरचनायां कृतायामासनस्थः सवयस्यो राजा धारिणी परिव्राजिका विभवतश्च परिवारः)

राजा– भगवति ! अत्रभवतोराचार्ययोः प्रथमं कतरस्योपदेशं द्रक्ष्यामः ?

परिव्राजिका—ननु समानेऽपि ज्ञानवृद्धभावे वयोवृद्धत्वाद्गणदासः पुरस्कारमर्हति ।

राजा—तेन हि मौद्गल्य ! एवमत्रभवतोरावेद्य नियोगमशून्यं कुरु ।

ACT II.

(*Then are seen, after the orchestral arrangements have been completed, the King, with his friend, seated, on a throne, Dhāriṇi, and the retinue in order of rank.*)

King.—Reverend Madam ! which of the two professors shall first exhibit to us the skill which he has infused into his pupil ?[1]

Parivrājikā.—Even supposing their attainments to be equal, Gaṇadāsa ought, surely, to be preferred on account of his being the elder.

King.—Well, Maudgalya, go and tell these gentlemen this, and then go about your business.[2]

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1. More literally, of which of the two professors shall we first behold, & c.

2. Literally, execute the command given to thee. This means that he is to deliver the message to the teachers, and is not to return again to the King. (Shankar Pandit).

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः)

(प्रविश्य)

गणदासः—देव ! शर्मिष्ठायाः कृतिर्लयमध्या चतुष्पदास्ति । तस्याश्चतुर्थवस्तुनः प्रयोगमेकमनाः श्रोतुमर्हति देवः ।

राजा—आचार्य ! बहुमानादवहितोऽस्मि ।

(निष्क्रान्तो गणदासः)

राजा—(जनान्तिकम्) वयस्य !

नेपथ्यपरिगतायाश्चक्षुर्दर्शनसमुत्सुकं तस्याः ।
संहर्तुमधीरतया व्यवसितमिव मे तिरस्करिणीम् ॥१॥

विदूषकः—(अपवार्य) उवट्ठिदं णअणमहु संणिहिदमक्खिअं च । ता अप्पमत्तो दाणिं पेक्ख । [उपस्थितं नयनमधु संनिहितमक्षिकं च । तदप्रमत्त इदानीं पश्य ।]

Chamberlain.—As the King commands.

Gaṇadāsa (entering).—King, there is a composition of Śarmisṭhā of four parts in medium time,[1] your Highness ought to hear attentively one-fourth[2] of it performed with appropriate gestures.

King.—Professor ! I am most respectfully attentive.[3]

[*Exit Gaṇadāsa.*

King (aside to Vidūshaka).—Friend, my eye, eager to behold her who is concealed by the curtain, through impatience seems to be endeavouring to draw it up. (1)

Vidūshaka (aside)—Ha ! the honey of your eyes is approaching, but the bee is near, therefore look on with caution.

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1. There are three kinds of time, *druta*, *madhya*, and *vilambita*.

2. Shankar Pandit observes, "We must suppose that the poem consisted of four stanzas, each embodying a separate theme (*vastu*)."

3. In Tārānātha's edition, we have an alternative reading *tat praveśaya pātram*, therefore introduce your pupil.

(ततः प्रविशत्याचार्यप्रेक्ष्यमाणाङ्गसौष्ठवा मालविका)

विदूषकः—(जनान्तिकम्) पेक्खदु भवं। ण खु से पडिच्छंदादो परिहीअदि महुरदा। [पश्यतु भवान्। न खल्वस्याः प्रतिच्छन्दात्परिहीयते मधुरता।]

राजा—(अपवार्य) वयस्य !

चित्रगतायामस्यां कान्तिविसंवादशङ्कि मे हृदयम्।
संप्रति शिथिलसमाधिं मन्ये येनेयमालिखिता ॥२॥

गणदासः—वत्से ! मुक्तसाध्वसा सत्त्वस्था भव।

राजा—(आत्मगतम्) अहो, सर्वस्थानानवद्यता रूपविशेषस्य। तथा हि—

दीर्घाक्षं शरदिन्दुकान्ति वदनं बाहू नतावंसयोः
संक्षिप्तं निबिडोन्नतस्तनमुरः पार्श्वे प्रमृष्टे इव।

मध्यः पाणिमितो नितम्बि जघनं पादावरालाङ्गुली
छन्दो नर्तयितुर्यथैव मनसः श्लिष्टं तथास्या वपुः ॥३॥

Then Mālavikā enters, with the teacher of dancing contemplating the elegant movement of her limbs.

Vidūshaka (*aside*).—Look, your Highness. Her beauty does not fall short of the picture.

King (*aside*).—Friend, my mind anticipated that her beauty could not possibly come up to that represented in the picture, bnt now I think that the painter, by whom she was taken, studied his model but carelessly. (2)

Gaṇadāsa.—My dear child, dismiss your timidity, be composed.

King.—Oh, the perfection of her beauty in every posture!

For her face has long eyes and the splendour of an autumn moon, and her two arms are gracefully curved at the shoulders, her chest is compact, having firm and

मालविका—(उपगानं कृत्वा, चतुष्पदवस्तु गायति)

दुल्लहो पिओ मे तस्सिं भव हिअअ ! णिरासं
अम्हो अपंगओ मे परिप्फुरइ किं पि वामो ।
एसो सो चिरदिट्ठो कहं उण उवणइदव्वो
णाह ! मं पराहीणं तुइ परिगणअ सतिण्हं ।।४।।

[दुर्लभः प्रियो मे तस्मिन्भव हृदय ! निराश-
महो अपाङ्गो मे परिस्फुरति किमपि वामः ।
एष स चिरदृष्टः कथं पुनरुपनेतव्यो
नाथ ! मां पराधीनां त्वयि परिगणय सतृष्णाम् ।।]

swelling breasts, her sides are as it were planed off,[1] her waist may be spanned by the hand, her hips slope elegantly, her feet have crooked toes, her body is as graceful as the ideal in the mind of the teacher of dancing.[2] (3)

Mālavikā having approached sings the composition consisting of four parts.[3]

My beloved is hard to obtain, be thou without hope with respect to him, O my heart! Ha! the outer corner of my left eye throbs somewhat;[4] how is this man, seen after a long time, to be obtained?[5] My lord, consider that I am devoted to thee with ardent longing. (4)

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[1] On account of their smoothness: I have borrowed the expression from Shankar Pandit.

[2] The reading *manasi ślishtam* would mean conceived in the mind.

[3] Or, lines. The reading *upagānaṃ* means prelude. Bollensen considers that it means advancing into the front part of the stage. He derives it from *gā, jigāti.*

[4] In the case of women this portends union with the beloved. For throbbing in the right eye, see my translation of the Kathā Sarit Sāgara, Vol. II, p. 128.

[5] Tāranātha reads the Prākrit equivalent of *punar drashṭavyo,* to be seen again.

(ततो यथारसमभिनयति)

विदूषकः—(जनान्तिकम्) भो वअस्स ! चउप्पदवत्थुअं दुआरीकरिअ तुइ उवट्ठाविदो विअ अप्पा तत्तहोदीए। [भो वयस्य ! चतुष्पदवस्तुकं द्वारीकृत्य त्वय्युपस्थापित इवात्मा तत्रभवत्या ।]

राजा—सखे ! एवमेव ममापि हृदयम् । अनया खलु

जनमिममनुरक्तं विद्धि नाथेति गेये
बचनमभिनयन्त्या स्वाङ्गनिर्देशपूर्वम् ।
प्रणयगतिमदृष्ट्वा धारिणीसंनिकर्षा-
देहमिव सुकुमारप्रार्थनाव्याजमुक्तः ॥५॥

(मालविका गीतान्ते निष्क्रमितुमिच्छति)

विदूषकः— भोदि ! चिट्ठ । किंपि वो विसुमरिदो कम्मभेदो । तं दाव पुच्छिस्सं । [भवति ! तिष्ठ । किमपि वो विस्मृतः क्रमभेदः तं तावत्प्रक्ष्यमि ।]

गणदासः— वत्से स्थीयताम् । उपदेशविशुद्धा यास्यसि ।

(She goes through a pantomime expressive of the sentiment.)

Vidūshaka (*aside*).—Ha ! ha ! this lady may be said to have made use of the composition in four parts for the purpose of flinging herself at your head.

King (*aside to the Vidūshaka*).—My friend, this is the state of the hearts of both of us.

Certainly she, by accompanying the words "know that I am devoted to thee," that came in her song, with expressive action pointing at her own body, seeing no other way of telling her love owing to the neighbourhood of Dhāriṇī, addressed herself to me under the pretence of courting a beautiful youth. (5)

Mālavikā at the end of her song makes as if she would leave the stage.

Vidūshaka.—Stop, lady ! you have somewhat neglected the proper order ; I will ask about it if you please.

Gaṇadāsa.—My dear child, stop a minute, you shall go after your performance has been pronounced faultless.

(मालविका निवृत्य स्थिता)

राजा—(आत्मगतम्) अहो, सर्वास्ववस्थासु चारुता शोभां पुष्यति। तथा हि

वामं संधिस्तिमितवलयं न्यस्य हस्तं नितम्बे
कृत्वा श्यामाविटपसदृशं स्रस्तमुक्तं द्वितीयम्।
पादाङ्गुष्ठालुलितकुसुमे कुट्टिमे पातिताक्षं
नृत्तादस्याः स्थितमतितरां कान्तमृज्वायतार्धम् ॥६॥

देवी—णं गोदमवअणं वि अज्जो हिअए करेदि। [ननु गौतमवचनमप्यार्यो हृदये करोति।]

गणदासः—देवि ! मा मैवम्। दैवप्रत्ययात्संभाव्यते सूक्ष्मदर्शिता गौतमस्य।

Mālavikā turns round and stands still.

King (*to himself*).—Ah ! her beauty gains fresh splendour in every posture.

For her standing attitude, in which she is placing on her hip her left hand, the bracelet of which clings motionless at the wrist,[1] and making her other hand down loosely like the branch of a *Śyāmā*-tree,[2] and casting down her eye on the inlaid pavement on which she is pushing about a flower with her toe, an attitude in which the upper part of her body is upright, is more attractive even than her dancing. (6)

Queen.—I fear the noble Gaṇadāsa is taking to heart the speech of Gautama.

Gaṇadāsa.—Queen, say not so. By the help of the King[3] Gautama is enabled to become sharp-sighted ; observe,

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[1] More literally Shanker Pandit, "with the bangles remaining close upon the wrist." Her hands were not unduly thin.

[2] Or making like the branch of a Śyāmā-tree her other hand, from which the pearls have fallen.

[3] Literally, by reliance or dependance upon the King. Bollensen translates, owing to the confidence which the King reposes in the Vidūsshaka, we may except from the latter an acute piece of criticism.

पश्य

मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः ।
पङ्कच्छिदः फलस्येव निकषेणाविलं पयः ॥७॥

(विदूषकं विलोक्य) तच्छृणुमो वयं विवक्षितमार्यस्य ।

विदूषकः—(गणदासं विलोक्य) सक्खिणीं दाव पुच्छ । पच्छा जो मये कम्मभेदो लक्खिदो तं भणिस्सं । [साक्षिणीं तावत्पृच्छ । पश्चाद्यो मया कर्मभेदो लक्षितस्तं भणिष्यामि ।]

गणदासः—भगवति ! यथादृष्टमभिधीयतां गुणो वा दोषो वा ।

परिव्राजिका– यथादृष्टं । सर्वमनवद्यम् । कुतः

अङ्गैरन्तर्निहितवचनैः सूचितः सम्यगर्थः
पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु ।

even a stupid person becomes clever by association with the wise, as turbid water is made clear by the contact with the mud-dispersing fruit.[1] (7)

(*Looking at the Vidūshaka.*) We are waiting for your lordship's decision.

Vidūshaka.—Ask the Parivrājikā who witnessed the performance, afterwards I will mention the omission.[2] which I observed.

Ganadāsa.—Reverend Lady, be pleased to give your opinion, according to your own observation, as to whether the performance was a success or a failure.

Parivrājikā.—All was blameless, and in accordance with the rules of art :

For the meaning was completely expressed by her limbs which were full of language, the movement of her feet was in perfect time, she exactly represented the senti-

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[1] The fruit of the *kataka* tree. One of the seeds of this plant being rubbed upon the inside of the water-jar used in Bengal occasions a precitation of the earthy particles diffused through the water and removes them.

[2] Bollensen and Tārānātha read *kammabhedo=karmabhedo.*

शाखायोनिर्मृदुरभिनयस्तद्विकल्पानुवृत्तौ
भावो भावं नुदति विषयाद्रागबन्धः स एव ॥८॥

गणदासः—देवः कथं वा मन्यते ?

राजा—वयं स्वपक्षशिथिलाभिमानाः संवृत्ताः ।

गणदासः—अद्य नर्तयितास्मि कुतः

उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः ।
श्यामायते न युष्मासु यः काञ्चनमिवाग्निषु ॥९॥

देवी—दिट्ठिआ अपरिक्खदाराहणेण अज्जो वड्ढइ । [दिष्ट्वाऽपरिक्षताराधनेनार्यो वर्धते ।]

गणदासः—देवीपरिग्रह एव मे वृद्धिहेतुः । (विदूषकं विलोक्य) गौतम ! वदेदानीं यत्ते मनसि वर्तते ।

ments ; the acting was gentle, being based upon the measure of the dance ;[1] in the successive developments of the acting, emotion kept banishing emotion from its place ; it was a vivid picture of a series of passions. (8)

Gaṇadāsa.—What does his Majesty think ?

King.—Gaṇadāsa, I have become less confident about the success of my *protêgê.*

Gaṇadāsa,—Then I am in truth a professor of dancing. Wise men know that the teaching of a teacher is faultless, when it does not become black in your[2] presence, even as gold that is tested in the fire.

Queen.—I must congratulate you, sir, on being so fortunate as to give satisfaction to your judge.

Gaṇadāsa.—But the Queen's favour is the cause of my good fortune. (*Looking towards the Vidūshaka*) Gautama. now say what you have in your mind.

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[1] Tarānātha explains, of which the instrument of expression was the branch-like hand.

[2] Tārānātha gives as an alternative reading *vidvatsu,* in the presence of the wise.

विदूषकः—पढमोवदेसदंसणे पढमं बम्हणस्स पूजा कादव्वा। सा णं वो विसुमरिदा [प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या। सा ननु वो विस्मृता]।

परिव्राजिका—अहो प्रयोगाभ्यन्तरः प्राश्निकः।

(सर्वे प्रहसिताः, मालविकाऽपि स्मितं करोति)

राजा—(आत्मगतम्) आत्तसारश्चक्षुषा मे स्वविषयः यदनेन्

स्मयमानमायताक्ष्याः किंचिदभिव्यक्तदशनशोभि मुखम्।
असमग्रलक्ष्यकेसरमुच्छ्वसदिव पङ्कजं दृष्टम् ॥१०॥

गणदासः—महाब्राह्मण! न खलु प्रथमं नेपथ्यसंगीतकमिदम्। अन्यथा कथं त्वां दक्षिणीयं नार्चयिष्यामः?

Vidūshaka.—The first time that skill is exhibited, a complimentary gift to a Brāhman is desirable, but you forgot about that.

Parivrājikā.—Ha! ha! an umpire[1] thoroughly conversant with acting.

Vidūshaka.—Well, you would-be learned lady, what else would you have? As you do not know how to crunch bonbons, what do you know? You frighten these people with your long hair like the beams of the bright moon.

They all laugh. Even Mālavikā cannot suppress a smile.

King (to himself).—My eye has perceived in its full splendour its appropriate object, since it has seen the smiling face of the almond-eyed one, with its gleaming teeth half displayed, like an opening lotus with the filaments of the flower partially visible. (10)

Gaṇḍdāsa.—Great Brāhman, this indeed is not an inaugural rehearsal in the tiring-room,[2] otherwise how could we have omitted to honour you who are worthy of honour?

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[1] Bollensen reads *praśnaḥ* for *prāśnikaḥ*. It must mean a most vital or essential point in acting.

[2] Tārānātha reads *prathamaṃ nepathyasavanaṃ*, the first handselling of the tiring-room or theatre. Bollensen says, "This exhibition on the stage is no sacrifice, otherwise you would, as a Brāhman, obtain your portion (in cakes).

विदूषकः—मए णाम मुद्धचादएण सुक्खघणगज्जिदे अंतरिक्खे जलपाणं इच्छिदं। अहवा पंडितसंतोसपच्चआ। णं मूढा जादो। जदि अत्तहोदीए सोहणं भणिदं तदो इमं से पारितोसिअं पअच्छामि। [मया नाम मुग्धचातकेनेव। शुष्कघनगर्जितेऽन्तरिक्षे जलपानमिच्छितम्। अथवा पण्डितसंतोषप्रत्यया ननु मूढजातिः। यतोऽत्रभवत्या शोभनं भणितं तत इदं ते पारितोषिकं प्रयच्छामि। (इति राज्ञो हस्तात्कटकमाकर्षति)

देवी—चिट्ठ दाव। गुणंतरं अजाणंतो किंणिमित्तं तुमं आहरणं देसि ? [तिष्ठ तावत्। गुणान्तरमजानन्किंनिमित्तं त्वमाभरणं ददासि ?]

विदूषकः—परकेरअंति करिअ। [परकीयमिति कृत्वा।]

Vidūshaka.—I indeed, like a silly *Chātaka*,[1] asked for a drink of water when the heaven was rebellowing with rainless clouds.

Parivrājikā.—Exactly so.

Vidūshaka.—It follows that those people who expect to derive any benefit from giving satisfaction to the learned are a set of fools.[2] If the Reverend Lady has found the performance meritorious, I will bestow this evidence of her satisfaction upon Mālavikā. (*So speaking he draws off a bracelet from the King's wrist*).

Queen.—Stop! why do you give away the ornament before you have become acquainted with a different kind of merit ?[3]

Vidūshaka.—Because it belongs to some one else, of course.

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[1] A bird that lives on rain-drops. Its peculiar habits are a subject of frequent reference in Sanskrit poetry.

[2] Tārānātha takes it, those who (like me) are stupid, have to depend upon the satisfaction of the learned, and take their opinions from them.

[3] *i.e.*, that of Haradatta's pupil. The queen, of course, objects out of jealousy.

देवी—(आचार्यं विलोक्य) अज्ज गणदास ! णं दंसिदोवदेसा दे सिस्सा । [आर्य गणदास ! ननु दर्शितोपदेशा ते शिष्या ।]

गणदासः—वत्से ! एहि गच्छाव इदानीम् ।

(मालविका सहाचार्येण निष्क्रान्ता)

विदूषकः—(जनान्तिकम्) एत्तिओ मे मदिविहवो भवंतं सेविदुं । [एतावान्मे मतिविभवो भवन्तं सेवितुम् ।]

राजा—अलमलं परिच्छेदेन । अहं हि

भाग्यास्तमयमिवाक्ष्णोर्हृदयस्य महोत्सवावसानमिव ।
द्वारपिधानमिव धृतेर्मन्ये तस्यास्तिरस्करिणीम् ॥११॥

विदूषकः—(जनान्तिकम्) साहु, तुमं दलिद्दो विअ आदुरो वेज्जेण ओसदं दीअमाणं इत्ससि । [साधु, त्वं दरिद्र इवातुरो वैद्येनौषधं दीयमानमिच्छसि ।]

Queen (looking towards Gaṇadāsa, the teacher of dancing).—Noble Gaṇadāsa, in truth, your pupil has exhibited the proficiency you have imparted to her.

Gaṇadāsa.—My dear child, now leave the theatre.

[*Mālavikā departs with her teacher.*

Vidūshaka.—This much and no more can my genius do to help your Majesty.

King.—Have done with this limiting of your power.[1] For, now I consider her disappearance behind the curtain[2] to be like the obscuration of the prosperity of my eyes, like the end of the great feast of my heart, like the closing of the door of happiness. (11)

Vidūshaka.—Bravo! You are like a man, who is poor and sick, and desires a medicine administered by the physician.

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[1] Bollensen reads *parichchhadena*, in the sense of concealment. Do not pretend that your invention is exhausted.

[2] Bollensen and Kāṭāyavema read *tirasharaṇaṃ*, disappearance,

(प्रविश्य)

हरदत्तः– देव ! मदीयमिदानीं प्रयोगमवलोकयितुं क्रियतां प्रसादः ।

राजा—(आत्मगतम्) अवसितो दर्शनार्थः । (दाक्षिण्यमवलम्ब्य, प्रकाशम्) हरदत्त ! ननु पर्युत्सुका एव वयम् ।

हरदत्तः—अनुगृहीतोऽस्मि ।

(नेपथ्ये)

वैतालिकः—जयतु जयतु देवः । उपारूढो मध्याह्नः । तथा हि

पत्रच्छायासु हंसा मुकुलितनयना दीर्घिकापद्मिनीनां
सौधान्यत्यर्थतापाद्वलभिपरिचयद्वेषिपारावतानि ।
बिन्दुत्क्षेपान्पिपासुः परिसरति शिखी भ्रान्तिमद्वारियन्त्रं
सर्वैरुस्रैः समग्रैस्त्वमिव नृपगुणैर्दीप्यते सप्तसप्तिः ॥१२॥

Haradatta (entering).—King ! have the goodness now to look at my exhibition.

King (to himself)—My object in being a spectator is now at an end. (*Aloud, putting a severe strain upon his politeness.*) Haradatta, we are indeed anxious to behold it.

Haradatta.—I am highly favoured.

A bard chants behind the scenes.

Victory to the King ! Noon has arrived, for the geese rest with closed eyes in the shade of the leaves of the lotuses of the ornamental water ; the pigeons shun on account of the extreme heat the sloping roofs of the palace which they ordinarily frequent,[1] the peacock, desirous of drinking the particles of water continually flung out,[2] flies to the revolving water-wheel, the sun blazes with all his rays at ones, as thou with all thy princely qualities. (12)

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[1] Literally, on account of the extreme heat the palace has become such that the pigeons hate to frequent the sloping roofs.

[2] I have translated *vindūtkshepān* the reading of Shankar Pandit. Tārānātha reads *vindūtkshepāt*, the thirsty peacock flies to the revolving water-wheel, because it throws out drops.

विदूषकः—अविहा अविहा, बम्हणस्स भोअणवेला संवुत्ता । अत्तहोदो वि उइदवेलादिक्कमे चिइच्छआ दोसं उदाहरंति (हरदत्तं विलोक्य) हरदत्त ! किं दाणिं भणसि ? [अत्रधि अवधि, ब्राह्मणस्य पुनर्भोजनवेलोपस्थिता । अत्रभवत उचितवेलातिक्रमे चिकित्सका दोषमुदाहरन्ति । हरदत्त ! किमिदानीं भणसि ?]

हरदत्तः—नास्ति मद्वचनस्यान्यस्यावकाशोऽत्र ।

राजा—तेन हि त्वदीयमुपदेशं श्वो वयं द्रक्ष्यामः । विश्राम्यतु भवान् ।

हरघत्तः—यदाज्ञापयति देवः । (इति निष्कान्तः)

देवी—णिव्वट्टेदु अज्जउत्तो मज्जणविहिं । [निर्वर्तयत्वार्यपुत्रो मज्जनविधिम् ।]

विदूषकः—भोदि ! विसेसेण पाणभोअणं तुवरावेहि । [भवति ! विशेषेण पानभोजनं त्वरय ।]

Vidūshaka.—Oh ! Ho ! the time of breakfast has arrived for the Brāhman and for your Majesty also. The physicians say that it is bad for the health to be kept waiting past the appointed hour.

King.—Haradatta ! what do you say ?

Haradatta.—It is no time for me to speak.[1]

King (looking towards Haradatta).—Then we will see your skill in teaching exhibited to-morrow. In the meantime take rest.

Haradatta.—As the King commands.

[*Exit Haradatta.*

Queen.—Let my husband take the customary bath.

Vidūshaka.—Never mind the bath ! Let breakfast come with express speed !

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[1] Bollensen reads *Asti vānyasya vachanāvakaśotra*. This seems to mean, is there really an opening for another to speak ? The matter requires no words ; it is self-evident.

परिव्राजिक—(उत्थाय) स्वस्ति भवते। (इति सपरिजनया देव्या सह निष्क्रान्ता)

विदूषकः—भो वअस्स ! ण केवलं रूवे, सिप्पे वि अदुदुदोआ मालविआ। [भो वयस्य ! न केवलं रूपे, शिल्पेऽप्यद्वितीया मालविका ।]

राजा—वयस्य !

अव्याजसुन्दरीं तां निज्ञानेन ललितेन योजयता ।
परिकल्पितो विधात्रा बाणः कामस्य विषदिग्धः ॥ १३ ॥

किं बहुना, सखे ! चिन्तयितव्योऽस्मि ।

विदूषकः—भवदा वि अहं। दिढं विपणिकंदू विअ मे हिअअब्भंतरं दज्झइ। [भवताप्यहम् । दृढं विपणिकन्दुरिव मे हृदयाभ्यन्तरं दह्यते ।]

राजा—एवमेव भवान्सुहृदर्थेऽरि त्वरताम् ।

Parivrājikā (rising up).—Health to your Majesty !

[*Exit with the Queen, who is accompanied by her attendants.*]

Vidūshaka.—Ha ! not only in beauty but in artistic skill is Mālavikā unmatched.

King—The Creator, by furnishing her, who is so naturally beautiful, with attractive accomplishments, prepared an arrow of love steeped in poison. Why should I say more ? You must think upon me. (13)

Vidūshaka.—You ought also to take thought for my comfort. The inside of my stomach burns like a cauldron in the market-place.

King.—Of course. But exert yourself for the sake of your friend as you do for your food,

विदूषकः—गहीदक्खणोम्हि । किंतु मेहावलीणिरुद्धा जोण्हा विअ पराहीणदंसणा तत्तहोदी मालविआ । भवं वि सूणोपरिसरचरो विहंगमो विअ आमिसलोलुओ भीरुओ अ । ता अणादुरो भविअ कज्जसिद्धि पत्थअंतो मे रोअसि । [गृहीतक्षणोऽस्मि । किन्तु मेघावलीनिरुद्धा ज्योत्स्नेव पराधीनदर्शना तत्रभवती मालविका । भवानपि सूनापरिसरचर इव गृध्रे आमिषलोलुपो भीरुकश्च । तस्मादनातुरो भूत्वा कार्यसिद्धि प्रार्थयमानो मे रोचसे ।]

राजा—कथमनातुरो भविष्यामि ?

सर्वान्तःपुरवनिताव्यापारप्रतिनिवृत्तहृदयस्य ।
सा वामलोचना मे स्नेहस्यैकायनीभूता ॥ १४ ॥

(इति निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः ।

Vidūshaka.—I have pledged my word.[1] But it depends upon the will of another, whether one can see the Lady Mālavikā. She is like the moon-light obscured by clouds. As for your Majesty, you amuse me by asking that your wishes may be accomplished, having become quite distressed, like a bird hovering round the shop of a butcher, desirous of meat, but afraid to venture.

King—Friend, how can I help being distressed, since my heart is averse to the society of all the beauties of my harem, and that fair-eyed one has become the only object of my affection ? (14)

[*Exeunt omnes.*

Here ends the Second Act.

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[1] Shankar Pandit explains the origin of this phrase. In the formula, inviting Brāhmans to the ceremony of the Śrāddha, the word *kshaṇa* is often used. Hence, the person who addresses in the words of the formula (the *Śrāddhakṛit*) is said to give the *kshaṇa*, and the person to whom it is addressed is said to take the *kshaṇa* in the language of ignorant priests. Tarānātha reads *gṛihitadakshino'smi*, I have received the reward (usually given to Brāhmans at the end of a sacrifice).

तृतीयोऽङ्कः

(ततः प्रविशति परिव्राजिकायाः परिचारिका समाहितिका)

समाहितिका—आणत्तम्हि भअवदीए—समाहिदिए ! देवस्स उवाअणत्थं बीअऊरअं गेण्हिअ आअच्छ त्ति । ता जाव पमदवणपालिअं महुअरिअं अण्णेसामि। (परिक्रम्यावलोक्य) एसा तवणीआसोअं ओलोअंती महुअरिआ चिट्ठदि । ता जाव णं उवसप्पामि । [आज्ञप्तास्मि भगवत्या–समाहितिके ! देवस्योपवनस्थं बीजपूरकं गृहीत्वागच्छेति । तद्यावत्प्रमदवनपालिकां मधुकरिकामन्विष्यामि । एषा तपनीयाशोकमवलोकयन्ती मधुकरिका तिष्ठति । तद्यावदेनामुपसर्पामि ।]

(ततः प्रविशत्युद्यानपालिका)

समाहितिका—(उपसृत्य) महुअरिए ! अवि सुहो दे उज्जाणव्वावारो ? [मधुकरिके ! अपि सुखस्त उद्यानव्यापारः ?]

मधुकरिका—अम्हो समाहिदिआ । सहि ! सागदं दे । [अहो समाहितिका । सखि ! स्वागतं ते ।]

ACT III.

Enter Samābhritika, an attendant of the Parivrājikā.

Samābhritikā—I have received the following order from the Reverend Lady : "Bring me a citron, for I wish to make a complimentary present."[1] So I will go and look for Mādhukarikā, the keeper of the pleasure-garden. (*Walking round and looking.*)

Ah ! there stands *Madhukarika* contemplating a golden Aśoka tree. So I will go and salute her.

Enter the keeper of the garden,

Samābhṛitikā (*going up to her*).—Madhukarikā ! Is your duty of looking after the shrubbery going on well !

Madhukarikā.—Why, here is Samābhṛitikā. Welcome to you, my friend.

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[1] Tārānātha and Bollensen give *devassa uvavanthaṃ* a citron in the garden of the King.

समाहितिका—हला ! भगवदी आणवेदि अरित्तपाणिणा अम्हारिसजणेण तत्तहोदी देवी देक्खिदव्वा, ता बीअपूरएण सुस्सूसिदुं इच्छामित्ति । [सखि ! भगवत्याज्ञापयति ! अरिक्तपाणिनास्मादृशजनेन तत्रभवती देवी द्रष्टव्या, तद्बीजपूरकेण शुश्रूषितुमिच्छामीति ।]

मधुकरिका—णं संणिहिदं बीजपूरअं । कहेहि दाव अण्णोण्णसंघरिसिदाणं णट्टाअरिआणं उवदेसं देक्खिअ कदरो भअवदीए पसंसिदोत्ति ? [ननु संनिहितं बीजपूरकम् । कथय तावदन्योऽन्यसंघर्षितयोर्नाट्याचार्ययोरुपदेशं दृष्ट्वा कतरो भगवत्या प्रशंसित इति ।]

समाहितिका—दुवे वि किल आअमिणा पओअणिउणा अ । किंतु सिस्साए मालविआए गुणविसेसेण गणदासस्स उवदेसो पसंसिदो । [द्वावपि किलागमिनौ प्रयोगनिपुणौ च । किंतु शिष्याया मालविकाया गुणविशेषेण गणदासस्योपदेशः प्रशंसितः ।]

मधुकरिका—अह मालविआगदं कौलीणं कीरिसं सुणीअदि ? [अथ मालविकागतं कौलीनं कीदृशं श्रूयते ?]

Samābhritikā.—Listen ! The Reverend Lady commands—"Her Majesty the Queen must not be approached by people like myself with empty hands, therefore I wish to honour her with the gift of a citron."

Madhukarikā.—Surely, here is a citron near you. Just tell me now, which of the two professors of dancing, who were quarrelling with one another, did the Reverend Lady approve of, after beholding the performances of their pupils ?

Samābhritikā.—Both of them are throughly acquainted with the science of dancing. and clever in execution. But the teaching power of Gaṇadāsa was ranked the higher of the two on account of the admirable qualities of his pupil.

Madhukarikā.—Well, is there any gossip going about with regard to Mālavikā ?

समाहितिका—बाढं खु तस्सि साहिलासो भट्टा। किंतु केवलं देवीए धारिणीए चित्तं रक्खंतो अत्तणो पहुत्तणं दंसेदि। मालविआ वि इमेसु दिअसेसु अणुहूदमुत्ता विअ मालदीमाला मिलाअमाणा लक्खीअदि। अदो वरं ण जाणे, विसज्जेहि मं। [बाढं खलु तस्यां साभिलाषो भर्ता। किंतु केवलं देव्या धारिण्याश्चित्तं रक्षन्नात्मनः प्रभुत्वं दर्शयति। मालविकाप्येषु दिवसेष्वनुभूतमुक्तेव मालतीमाला म्लाना लक्ष्यते। अतः परं न जाने, विसृज माम्।]

मधुकरिका—एदं साहावलंबिदं बीअपूरअं गेण्ह। [एतच्छाखावलम्बितं बीजपूरकं गृहाण।]

समाहितिका—तह (इति नाट्येन बीजपूरकं गृहीत्वा) हला! तुमं वि अदो पेसलदरं साहुजणसुस्सूसाए फलं पावेहि। [तथा। सखि! त्वमप्यतः पेशलतरं साधुजनशुश्रूषायाः फलं प्राप्नुहि।] (इति प्रस्थिता)

मधुकरिका—हला! समं जेव्व गच्छम्ह। अहं वि इमस्स चिराअमाणकुसुमोग्गमस्स तवणीआसोअस्स दोहलणिमित्तं देवीए णिवेदेमि। [सखि! सममेव गच्छावः। अहमप्यस्य चिरायमाणकुसुमोद्गमस्य तपनीयाशोकस्य दोहदनिमित्तं देव्यै निवेदयामि।]

Samābhṛitikā.—Certainly. The King is desperately in love with her, but in order to spare the feelings of Queen Dhāriṇī, he does not display the strength of his passion. Mālavikā, too, in these days is seen to be fading like a jasmine-garland that has been worn and thrown away.[1] More than that I do not know. Give me leave to depart.

Madhukarikā.—Take this citron hanging on the branch.

Samābhṛitikā (*pretending to take it*).—Ah! may you obtain, for your readiness to oblige my saintly mistress, a better[2] fruit than this.

Madhukarikā (*advancing*).—Friend! we will go together. I also will give the Queen information about this golden Aśoka-tree, which is delaying to burst into blossom, because it waits to be touched by the foot of a beautiful woman.[3]

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[1] Tārānātha has the Prākrit equivalent of *anubhūtamūrchchheva*, that has suffered fading.

[2] Tārānātha and Bollensen read *pesalaaraṃ*, more tender.

[3] This fancy is perpetually recurring in Sanskrit poetry.

समाहितिका—जुज्जइ, अहिआरो खु तुह। [युज्यते, अधिकारः खलु तव।]

(इति निष्क्रान्ते)

इति प्रवेशकः।

(ततः प्रविशति कामयमानावस्थो राजा विदूषकश्च)

राजा—(आत्मानं विलोक्य)

शरीरं क्षामं स्यादसति दयितालिङ्गनसुखे
भवेत्सास्रं चक्षुः क्षणमपि न सा दृश्यत इति।
तया सारङ्गाक्ष्या त्वमसि न कदाचिद्विरहितं
प्रसक्ते निर्वाणे हृदय ! परितापं व्रजसि किम् ? ॥ १ ॥

विदूषकः—अलं भवदो धीरदं उज्झिअ परिदेविदेण। दिट्ठा खु मए तत्तहोदीए मालविआए पिअसही बउलावलिआ। सुणाविदा अ मह जं भवदा संदिट्ठं। [अलं भवतो धीरतामुज्झित्वा परिदेवितेन। दृष्टा खलु मया तत्रभवत्या मालविकायाः प्रियसखी बकुलावलिका। श्राविता च मया यद्भवता संदिष्टम्।]

Samābhritikā.—Quite proper. Indeed, it is your duty.
[*Exeunt.*

Here ends the Interlude.

Enter the King in a love-sick state, and the Vidūshaka.

King.—My body may be thin as it has not the joy of embracing the beloved; my eye may be filled with tears because she is not seen by it even for a moment; but thou, my heart, are not separated for a single instant from that antelope-eyed one; why then dost thou suffer agony, when thy consolation is ever near thee ? (1)

Vidūshaka.—Let your Highness cease giving way to tears and abandoning all self-restraint; I have seen Vakulāvalikā, Mālavikā's dear friend, and I have given her that message which your Highness entrusted to me.[1]

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[1] Literally, she has been caused to hear.

राजा– ततः किमुक्तवती ?

विदूषकः– विण्णावेहि भट्टारअं–अणुगहिदम्हि इमिणा णिओएण। किंदु सा तवस्सिणी देवीए अहिअदरं रक्खंतीए णाअरक्खिदो विअ णिही ण सुहं समासादइदव्वा। तह वि घटइस्सं त्ति। [विज्ञापय भट्टारकम्– अनुगृहीतास्म्यनेन नियोगेन। किंतु सा तपस्विनी देव्याधिकतरं रक्षन्त्या नागरक्षित इव निधिर्न सुखं समासादयितव्या। तथापि घटयिष्यामीति।]

राजा—भगवन् संकल्पयोने ! प्रतिबन्धवत्स्वपि विषयेष्वभिनिवेश्य किं तथा प्रहरसि यथा जनोऽयं न कालान्तरक्षमो भवति ? (सविस्मयम्)

क्व रुजा हृदयप्रमाथिनी
क्व च ते विश्वसनीयमायुधम्।
मृदु तीक्ष्णतरं यदुच्यते
तदिदं मन्मथ ! दृश्यते त्वयि ॥२॥

King.—What did she say then ?

Vidūshaka.—"Inform the King that I am favoured by having that duty entrusted to me. But the poor girl being guarded by the Queen more carefully than before, like the jewel[1] guarded by a snake, is not easily to be got at ; nevertheless I will do my best."

King.—Oh revered God of Lové, child of fancy, having directed my longing to objects unfortunately surrounded with obstacles, thou dost smite me so sorely that I am not able to bear delay. (*With an expression of astonishment*). What proportion is there between this soul-torturing agony and thy bow to all appearances so harmless ? That "sweet and bitter in a breath," of which we hear so much, is surely seen in thee, oh God of Desire ! (2)

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[1] Alluding to the "precious jewel, which the snake, though 'ugly and venomous,' wears in his head," says Shankar Pandit. Another reading is *ṇidhī*, a treasure.

विदूषकः—णं भणामि तस्सिं साहणिज्जे कज्जे किदो मए उवाओवक्खेओत्ति। ता पज्जवत्थावेदु भवं अत्ताणं। [ननु भणामि तस्मिन्साधनीये कार्ये कृतो मयोपायोपक्षेप इति। तत्पर्यवस्थापयतु भवानात्मानम्।]

राजा—अथेमं दिवसशेषमुचितव्यापारविमुखेन चेतसा क नु खलु यापयामि ?।

विदूषकः—णं अज्ज एव्व पढमं वसंदावदारसूअआणि रत्तकुरवआणि उवाअणं पेसिअ णववसंतावदारव्ववदेसेण इरावदीए णिउणिआमुहेण पत्थिदो भवं 'इच्छामि अज्जउत्तेण सह दोलाहिरोहणं अणुहविदुं'त्ति। भवदा वि से पडिण्णादं। ता पमदवणं एव्व गच्छम्ह। [नन्वद्यैव प्रथमं वसन्तावतारसूचकानि रक्तकुरवकाण्युपायनं प्रेष्य नववसन्तावतारव्यपदेशेनेरावत्या निपुणिकामुखेन प्रार्थितो भवान् 'इच्छाम्यार्यपुत्रेण सह दोलाधिरोहणमनुभवितुम्' इति। भवताप्यस्यै प्रतिज्ञातम्, तत्प्रमदवनमेव गच्छावः।]

राजा—न क्षममिदम्।

विदूषकः—कहं विअ ? [कथमिव ?]

Vidūshaka.—I tell you of a truth that I have devised an expedient for ensuring the end we wish to attain; therefore, royal sir, regain your composure.

King.—Well, where shall I manage to get through the rest of the day with a mind averse to my usual occupations?

Vidūshaka.—Surely, Irāvatī sent you this very day some red Kuravaka blossoms indicative of the first appearance of spring, and on the ground of the recent advent of that season made this request to you by the mouth of Nipuṇikā, "I wish to enjoy a ride in the swing in company with my husband." Your Highness, too, promised to gratify her; therefore, let us go to the pleasure-grounds.

King.—This is impossible.

Vidūshaka.—How so?

राजा—वयस्य ! निसर्गनिपुणाः स्त्रियः । कथं मामन्यसंक्रान्तहृदयमुपलालयन्तमपि ते सखी न लक्षयिष्यति ? अतः पश्यामि

उचितः प्रणयो वरं विहन्तुं
बहवः खण्डनहेतवो हि दृष्टाः ।
उपचारविधिर्मनस्विनीनां
न तु पूर्वाभ्यधिकोऽपि भावशून्यः ॥ ३ ॥

विदूषकः—णारिहदि भवं अंतेउरट्ठिदं दक्खिण्णं एक्कपदे पिट्ठदो कादुं । [नार्हति भवानन्तःपुरस्थितं दाक्षिण्यमेकपदे पृष्ठतः कर्तुम् ।]

राजा—(विचिन्त्य) तेन हि प्रमदवनमार्गमादेशय ।

विदूषकः—इदो इदो भवं । [इत इतो भवान् ।]

(उभौ परिक्रामतः)

विदूषकः—एं एदं पमदवणं पवणबलचलाहिं पल्लवंगुलीहिं तुवरेदि विअ

King.—My friend, women are by nature discerning. Now that my heart is devoted to another, how will your friend help perceiving it, even when I am caressing her?

Therefore, I see clearly that it is better to refuse a proper request, for I know many plausible reasons for disappointing her, than to go through the form of shewing regard to sharp-sighted women, even if with more *empressement* than before, supposing it be void of passion.[1] (3)

Vidūshaka.—You ought not suddenly to throw behind your back your invariable courtesy to the ladies of your harem.

King (*reflecting*).—Then shew me the way to the pleasure-grounds.

Vidūshaka.—This way, this way, your Highness.

Both walk round

Vidūshaka.—The spring by means of these finger-like

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[1] *Pūrvābhyadhikaḥ* is explained by Tārānātha to mean *pūrvam abhyadhikaḥ*, *i. e.*, before excessive, but now void of passion.

भवंतं पवेसिदुं। [नन्वेतत्प्रमदवनं पवनबलचलाभिः पल्लवाङ्गुलीभिस्त्वरयतीव भवन्तं प्रवेष्टुम्।]

राजा—(स्पर्शं रूपयित्वा) अभिजातः खलु वसन्तः। सखे ! पश्य

उन्मत्तानां श्रवणसुभगैः कूजितैः कोकिलानां
सानुक्रोशं मनसिजरुजः सह्यतां पृच्छतेव।
अङ्गे चूतप्रसवसुरभिर्दक्षिणो मारुतो मे
सान्द्रस्पर्शः करतल इव व्यापृतो माधवेन ॥ ४ ॥

विदूषकः—पविस णिव्वुसदिलाहाअ। [प्रविश निर्वृंतिलाभाय।]

(उभौ प्रविशतः)

विदूषकः—अवधाणेण दिट्ठिं देहि। एदं खु भवंतं विअ विलोहइदुकामाए पमदवणलच्छीए जुवदीवेसलज्जावअत्तिअं वसंतकुसुमणेवत्थं गहिदं। [अवधानेन दृष्टिं देहि। एतत्खलु भवन्तमिव विलोभयितुकामया प्रमदवनलक्ष्म्या युवतिवेषलज्जापयितृकं वसन्तकुसुमनेपथ्यं गृहीतम्।]

shoots, agitated by the wind, as it were, beckons on your Highness to enter this pleasure-ground,

King (making as if something were touching him).—Surely the Spring is noble in his sympathy. Observe, friend.

He as it were, compassionately asking by the notes of love-intoxicated cuckoos, agreeable to the ear, how I manage to bear the torture of my passion, has made the southern wind fragrant with mango-blossoms to play upon my body, like the palm of a hand gently stroking me. (4)

Vidūshaka.—Enter, that you may obtain tranquillity of mind.

Both enter the garden.

Vidūshaka.—Oh !my friend, look carefully around you, Surely the presiding goddess of the pleasure-grove must desire to allure you, since she has donned this robe of spring flowers that puts to shame the adornment of a young lady.

राजा—ननु विस्मयादवलोकयामि ।

रक्ताशोकरुचा विशेषितगुणो बिम्बाधरालक्तकः
प्रत्याख्यातविशेषकं कुरबकं श्यामावदातारुणम् ।
आक्रान्ता तिलकक्रिया च तिलकैर्लग्नद्विरेफाञ्जनैः
सावज्ञेव मुखप्रसाधनविधौ श्रीर्माधवी योषिताम् ॥ ५ ॥

(उभौ नाट्येनोद्यानशोभां निर्वर्णयतः)

(ततः प्रविशति पर्युत्सुका मालविका)

मालविका—अविण्णादहिअअं भट्टारअं अहिलसंदी अत्तणो वि दाव लज्जेमि । कुदो विहवो सिणिद्धस्स सहीजणस्स इमं वुत्तंतं आचक्खिदुं ? ण जाणे अप्पडिआरगरुअं वेअणं केत्तिअं कालं मअणो मं णइस्सदित्ति । (इति कतिचित्पदानि गत्वा) आ, कहिं खु पत्थिदम्हि ? (इति स्मृतिमभिनीय) आदिट्ठम्हि देवीए—'मालविए ! गोदमचापलादो दोलापरिब्भट्टाए सरुजो मह चलणो । तुमं दाव गदुअ तवणीआसोअस्स दोहलं णिवट्टेहि त्ति' । जइ सो पञ्चरत्तब्भंतरे कुसुमं दंसेदि तदो

King.—Indeed, I behold it with astonishment.

The red dye of the *bimb*-like lip is surpassed in excellence by the splendour of the red *Aśoka* ; the *Kuravaka*-flower, dark-blue, white, and red, transcends the painting on the forehead ; the ornament of the spot between the eyebrows is surpassed by *tilaka*-blossoms having bees clinging to them black as *collyrium* ; the goddess of Vernal Beauty seems to laugh to scorn the art of adorning the face[1] as practised by women. (5)

Both of them admire the beauty of the garden.

Enter Mālavikā in a state of agitation

Mālavikā.—I am ashamed in my own heart, when I think I am in love with the King, whose heart I do not know. How, then, can I tell this fact to my dear friend ? I do not know for how long a time love will bring me into this irremediably severe suffering. (*Having advanced some steps*). Where am I going now ? (*After reflecting*). Ah !

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[1] Tārānātha reads *sukhaprasādhanavidhau*, the art of adornment without effort.

अहं अहिलासपूरइत्तअं पसादं दावइस्सं त्ति। ता जाव णिओअभूमिं पढमं गदा होमि, दाव अणुपदं मह चलणालंकारहत्थाए बउलावलिआए आअंदव्वं, ता परिदेवइस्सं ताव वीसद्धं मुहुत्तअं। [अविज्ञातहृदयं भर्तारमभिलषन्त्यात्मनोऽपि तावल्लज्जे। कुतो विभवः स्निग्धस्य सखीजनस्येमं वृत्तान्तमाख्यातुम्? न जानेऽप्रतिकारगुरुकां वेदनां कियन्तं कालं मदनो मां नेष्यतीति। आ, कुत्र खलु प्रस्थितास्मि? आदिष्टास्मि देव्या—'मालविके! गौतमचापलाद्दोलापरिभ्रष्टायाः सुरुजौ मम चरणौ। त्वं तावद्गत्वा तपनीयाशोकस्य दोहदं निर्वर्तय' इति। यद्यसौ पञ्चरात्राभ्यन्तरे कुसुमं दर्शयति, ततोऽहमभिलाषपूरयितृकं प्रसादं दापयिष्यामीति। तद्यावन्नियोगभूमिं प्रथमं गता भवामि, तावदनुपदं मम चरणालंकारहस्तया बकुलावलिकयागन्तव्यम्, तत्परिदेवयिष्ये तावद्विस्रब्धं मुहूर्तकम्।] (इति परिक्रामति)

विदूषकः—(दृष्ट्वा) ही ही, वअस्स! एदं खु सीहुपाणुव्वेजिदस्स मच्छंडिआ उवणादा। [आश्चर्यमाश्चर्यम्, वयस्य! एतत्खलु सीधुपानोद्वेजितस्य मत्स्यण्डिकोपनता।]

राजा—अये, किमेतत्?

I received this order from the Queen: "My feet hurt me "terribly, as I have had a fall from a swing, owing to the "carelessness of Gautama, do thou therefore perform the "ceremony of fertilizing the golden Aśoka-tree; if in five "nights from this time it displays flowers, I will (*she stops* "*speaking and heaves a sigh*) bestow on thee a boon which will "gratify thy desires." Well I have come first to the place where I am to perform this duty. While I am waiting till Vakulāvalikā comes after me with the pigment for the feet, I will for a moment weep undisturbed. (*She walks round*).

Vidūshaka.—Ha! ha! here is fine sugar offered you, now that you are confused with drinking rum.[1]

King.—Ah! What is that?

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[1] Shankar Pandit points out that fine sugar cures people under the influence of intoxication. Tārānātha also is of opinion that the inspissated juice of sugar-cane is good for people in that state.

विदूषकः—एसा णादिपरिक्खिदवेसा ऊसुअवअणा एआइणी मालविआ अदूरे वट्टदि । [एषा नातिपरिष्कृतवेषोत्सुकवदनैकाकिनी मालविकाऽदूरे वर्तते ।]

राजा—(सहर्षम्) कथं मालविका ।

विदूषकः—अह इं । [अथ किम् ।]

राजा—शक्यमिदानीं जीवितमवलम्बयितुम् ।

त्वदुपलभ्य समीपगतां प्रियां
हृदयमुच्छ्वसितं मम विक्लवम् ।
तरुवृतां पथिकस्य जलार्थिनः
सरितमारसितादिव सारसात् ॥६॥

अथ क्व तत्रभवती ?

विदूषकः—एसा तरुराइमज्झादो णिक्कंता इदो ज्जेव परिवट्टंती दीसइ । [एषा तरुराजिमध्यान्निष्क्रान्तेत एव परिवर्तमाना दृश्यते ।]

राजा—(विलोक्य, सहर्षम्) वयस्य ! पश्याम्येनाम् ।

विपुलं नितम्बदेशे मध्ये क्षामं समुन्नतं कुचयोः ।
अत्यायतं नयनयोर्मम जीवितमेतदायाति ॥७॥

Vidūshaka.—There stands Mālavikā at no great distance, somewhat insufficiently adorned, with the appearance of one afflicted with longing; and alone.

King (*delighted*).—What ! Mālavikā ?

Vidūshaka.—Certainly.

King.—Now my life may find support. Hearing from you that my beloved is near, my distracted heart once more revives, like the heart of a thirsty traveller when he learns from the cry of the *sārasa* that a tree-bordered river is near. Well ! Where is the lady ? (6)

Vidūshaka.—Here she is coming in this very direction, having emerged from the midst of a row of trees.

King.—My friend f behold her. Broad in her *bimba*-like hips, thin in the waist, swelling in the bosom, very long in the eyes, she—my life—is coming hither. (7)

सखे ! पूर्वस्मादतिमनोहरावस्थान्तरमुपारूढा तत्रभवती । तथा हि—

शरकाण्डपाण्डुगण्डस्थलेयमाभाति परिमिताभरणा ।
माधवपरिणतपत्रा कतिपयकुसुमेव कुन्दलता ॥८॥

विदूषकः—एसा वि भवं विअ मअणव्वाहिणा परिमिट्टा भविस्सदि । [एषापि भवानिव मदनव्याधिना परिमृष्टा भविष्यति ।]

राजा—सौहार्दमेवं पश्यति ।

मालविका—अअं सो ललिदसुउमालदोहलापेक्खी अगिहीदकुसुमणेवत्थे उक्कंठिदाए मह अणुकरेदि असोओ । जाव एदस्स पच्छाअसीदले सिलापट्टए णिसण्णा अत्ताणं विणोदेमि । [अयं स ललितसुकुमारदोहदापेक्षी अनुगृहीतकुसुमनेपथ्य उत्कण्ठिताया ममाऽनुकरोत्यशोकः । यावदस्य प्रच्छायशीतले शिलापट्टके निषण्णात्मानं विनोदयामि ।]

विदूषकः—सुदं भवदा, उक्कंठिदम्हि त्ति तत्तहोदी मंतेदि । [श्रुतं भवता, उत्कण्ठितास्मीति तत्रभवती मन्त्रयते ।]

My friend, the lady is in a different state from what she was in before.

For she, with her cheeks pale like the inner part of the *sara* grass,[1] and but few ornaments, appears like the jasmine-creeper having its leaves developed in the spring, and with only a few flowers. (8)

Vidūshaka.—She, too, like your Highness, must be slightly affected with love-sickness.

King.—It is only friendship that sees that.

Mālavikā.—This Aśoka, that is waiting for the tender touch of a lady's foot, and has not assumed its robe of flowers, imitates me in my state of longing expectation, therefore let me sit down on this slab of rock cool with the shade of the tree, and refresh myself.

Vidūshaka.—Did your Highness hear ? The lady said "I am in a state of longing."

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1. Saccharum Sara (Monier Williams).

राजा—नैतावता भवन्तं प्रसन्नतर्कं मन्ये । कुतः ?

वोढा कुरवकरजसां किसलयपुटभेदशीकरानुगतः ।
अनिमित्तोत्कण्ठामपि जनयति मनसो मलयवातः ॥९॥

(मालविकोपविष्टा)

राजा— सखे ! इतस्तावदावां लतान्तरितौ भवावः ।

विदूषकः—इरावदिं विअ अदूरे पेक्खामि । [इरावतीमिवादूरे प्रेक्षे ।]

राजा—नहि कमलिनीं दृष्ट्वा ग्राहमवेक्षते मतङ्गजः । (इति विलोकयन्स्थितः)

मालविका—हिअअ ! णिरवलंबणादो अदिभूमिलंघिणो दे मणोरहादो विरम; किं मं आआसिअ ? [हृदय ! निरवलम्बनादतिभूमिलङ्घिनस्ते मनोरथाद्विरम; किं मामायास्य ?]

King.—Even this much does not make me think you a man of unerring insight.

For this wind from the Malaya mountain, laden with the pollen of the *kuravaka* flowers, accompanied with drops of water issuing from the opening folds of the buds, produces longing in the mind even without definite cause. (9)

Mālavikā sits down.

King.—My friend. come this way, let us hide behind the creeper.

Vidūshaka,—I think, I see Irāvati in the distance.

King..—But when he sees a cluster of lotuses, the elephant does not care for the alligator. (*He stands gazing.*)

Mālavikā.—Cease, my heart, from entertaining a baseless and extravagant wish. Why dost thou torture me ?

(विदूषको राजानं वीक्षते)

राजा—प्रिये ! पश्य वामत्वं स्नेहस्य ।

औत्सुक्यहेतुं विवृणोषि न त्वं
तत्त्वावबोधैकफलो न तर्कः ।
तथापि रम्भोरु ! करोमि लक्ष्य-
मात्मानमेषां परिदेवितानाम् ॥१०॥

विदूषकः—संपदं भवदो णिस्संसअं भविस्सदि । एसा अप्पिदमअणसंदेसा विवित्ते णं बउलावलिआ उवट्ठिदा । [साम्प्रतं भवतो निःसंशयं भविष्यति । एषार्पितमदनसंदेशा विविक्ते ननु बकुलावलिकोपस्थिता ।]

राजा—अपि स्मरेदसावस्मदभ्यर्थनाम् ?

विदूषकः—किं दाणिं एसा दासीए दुहिता तुह गरुअं संदेसं विसुमरेदि ? अहं दाव ण विसुमरेमि । [किमिदानीमेषा दास्या दुहिता तव गुरुकं संदेशं विस्मरति ? अहं तावन्न विस्मरामि ।]

The Vidūshaka looks at the King.

King.—My beloved, observe the beautiful nature[1] of love.

Thou dost not reveal any cause of thy pining, nor is conjecture invariably to be relied upon,[2] nevertheless, beautiful one, I consider myself the theme of all these lamentations. (10)

Vidūshaka.—Now your Highness may be free from anxiety, for here comes Vakulāvalikā alone, she to whom I gave the message of love.

King—I wonder whether she will remember my petition.

Vidūshaka.—What ! Do you suppose that that daughter of a female slave will forget such a weighty message from your Highness ?

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[1] Tārānātha reads *mahattvam*, the greatness, the mighty power.

[2] Literally, distinguished for the quality of being able to know only that which forms the truth. (S. P. P.)

(प्रविश्य चरणालंकारहस्ता बकुलावलिका)

बकुलावलिका—अवि सुहं सहीए ? [अपि सुखं सख्याः ?]

मालविका—अम्हो, बउलावलिआ उवट्ठिदा । सहि ! साअदं दे । उवविस । [अहो, बकुलावलिकोपस्थिता । सखि ! स्वागतं ते । उपविश ।]

बकुलावलिका—(उपविश्य) हला ! तुमं दाणि जोग्गदाए णिउत्ता । ता एक्कं दे चलणं उवणेहि जाव सालत्तअं सणेउरं अ करेमि । [सखि ! त्वमिदानीं योग्यतया नियुक्ता । तस्मादेकं ते चरणमुपनय यावत्सालक्तकं सनूपुरं च करोमि ।]

मालविका—(आत्मगतम्) हिअअ ! अलं सुहिददाए, उवट्ठिदो अअं विहवो । कहं दाणि अत्ताणं मोचेअं ? अहवा एदं एव्व मे मित्तमंडणं भविस्सदि । [हृदय ! अलं सुखितया, उपस्थितोऽयं विभवः । कथं वेदानीमात्मानं मोचयेयम् ? अथवा एतदेव मे मृत्युमण्डनं भविष्यति ।]

बकुलावलिका—कि विआरेसि ? ऊसुआ खु इमस्स तवणीआसोअस्स कुसुमोग्गमे देवी । [कि विचारयसि ? उत्सुका खल्वस्य तपनीयाशोकस्य कुसुमोद्गमे देवी ।]

Enter Vakulāvalikā, with the pigment for the feet in her hand.

Vakulāvalikā.—Is my friend happy ?

Mālavikā.—Ah ! here is Vakulāvalikā come. Welcome my friend, sit down.

Vakulāvalikā.—Ha ! you are now invested with an equality with the Queen, therefore give me one of your feet that I may paint it with lac, and put the anklet on it.

Mālavikā (to herself).—Heart ! do not consider thyself happy, because this office has revolved upon me. How can I now free myself ? Never mind ! This painting will certainly be my funeral adornment.

Vakulāvalikā.—What are you thinking of ? You know the Queen is anxious that that golden Aśoka-tree should put forth flowers.

राजा—कथमशोकदोहदनिमित्तोऽयमारम्भः ?

विदूषकः—किणु खु जाणासि तुमं–मह कालणादो देवी मं अंतेउरणेवच्छेण योजइस्सदि त्ति ? [किं न खलु जानासि त्वम्–मम कारणाद्देवी मामन्तःपुरनेपथ्येन योजयिष्यतीति ? ।]

मालविका—हला ! मरिसेहि दाव णं । [सखि ! मर्षय तावदेनम् ।] (इति पादमुपहरति)

बकुलावलिका—अइ ! सरीरअं सि मे । [अयि शरीरमसि मे ।]

(इति नाट्येन चरणसंस्कारमारभते)

राजा—

चरणान्तनिवेशितां प्रियायाः
सरसां पश्य वयस्य ! रागलेखाम् ।
प्रथमामिव पल्लवप्रसूतिं
हरदग्धस्य मनोभवद्रुमस्य ॥११॥

King.—What ! is all this preparation for the sake ot fulfilling the longing of the Aśoka ?

Vidushaka.—Why, do you not know that the Queen would not, without reason, cause her to be adorned with the ornaments of the harem ?

Mālavikā (holds out her foot)—Come, pardon me the trouble I am now giving you.

Vakulāvalikā.—Why, you are as dear to me as my own body. (*She pretends to begin the painting of Mālavikā's foot.*)

Ktng.—Friend ! observe the moist streak of colour placed upon the extremity of my darling's foot, like the first peeping forth of the bud of tree of love consumed by Śiva[1] (11)

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[1] *Manobhava*, the mind-born, *i.e.*, Kāma, god of love, was consumed by the fire of Śiva s eye, and therefore called Ananga. Weber suggests that the myth was invented to explain the name. Perhaps *sarasāṃ* means charming as well as moist.

विदूषकः—चलणाणुरूवो तत्तहोदीए अहिआरो उवक्खित्तो। [चरणानुरूपस्तत्रभवत्या अधिकार उपक्षिप्तः।]

राजा—सम्यगाह भवान्।

नवकिसलयरागेणाग्रपादेन बाला
स्फुरितनखरुचा द्वौ हन्तुमर्हत्यनेन।
अकुसुमितमशोकं दोहदापेक्षया वा
प्रणमितशिरसं वा कान्तमार्द्रापराधम् ॥१२॥

विदूषकः—पहरिस्सदि तत्तहोदी तुमं अवरद्धं। [प्रहरिष्यति तत्रभवती त्वामपराद्धम्।]

राजा—मूर्ध्ना प्रतिगृहीतं वचः सिद्धिदर्शिनो ब्राह्मणस्य।

Vidūshaka.—Truly, the ornamental painting laid on the foot of the lady suits it well.[1]

King.—Sir, you have spoken the exact truth.

The girl deserves to smite two things with this point of her foot, of the hue of a young bud, on which flashes the gleam of the nails, both the Aśoka that has not yet flowered as longing for the ceremony of the *dohada*, and her lover standing with bowed[2] head, having recently committed an offence. (12)

Vidūshaka.—You will have an opportunity of offending the lady.

King.—I accept the auspicious word of a Brāhman who foresees success.[3]

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[1] Tārānātha reads *ahiāro ;* Bollensen *adhiāro*. Both mean the duty imposed, & c.

[2] *Praṇihita*, which Shankar Pandit reads, and *praṇamita*, the reading of Tārānātha's edition, are pretty nearly identical in meaning. The literal meaning of the former is, "laid down in front of (his mistress)."

[3] Shankar Pandit observes, "this does not refer to any knowledge that Vidūshaka possessed of the art of foretelling, but simply to the fact that a blessing given by a Brāhman is fulfilled by the gods."

(ततः प्रविशति युक्तमदा इरावती चेटी च)

इरावती— हञ्जे णिउणिए ! सुणामि बहुसो मदो किल इत्थिआजणस्स विसेसमंडणं त्ति । अवि सच्चो एसो लोअवाओ ? [हञ्जे निउणिके ! शृणोमि बहुशो मदः किल स्त्रीजनस्य विशेषमण्डनमिति । अपि सत्य एष लोकवादः ?]

निपुगिका—पढमं लोअवाओ एव्व, अज्ज सच्चो संवुत्तो । [प्रथमं लोकवाद एव, अद्य सत्यः संवृत्तः ।]

इरावती—अलं मयि सिणेहेण । कहेहि कुदो दाणिं ओगमिदव्वं दोलाघरं पढमं गदो भट्टा ण वेत्ति । [अलं मयि स्नेहेन । कथय कुत इदानीमवगन्तव्य दोलागृहं प्रथमं गतो भर्ता न वेति ।]

निपुणिका—भट्टिणीए अखंडिदादो पणआदो । [भट्टिन्या अखण्डितात् प्रणयात् ।]

इरावती—अलं सेवाए; मज्झत्थदं परिगहिअ भणाहि । [अलं सेवया, मध्यस्थतां परिगृह्य भण ।]

Enter Irāvatī in a state of intoxication, and her attendant.

Irāvatī.—Nipuṇikā, my girl, I have often heard that intoxication is an especial ornament to women. Do you think that this popular saying is true ?

Nipuṇikā.—It was formerly a mere popular saying ; now it has become true,

Irāvatī.—Cease your flattering speeches. How did you discover, on the present occasion, that the King had gone on before me to the house in which the swing is ?

Nipuṇikā.—I inferred it from his unfailing affection for you, his Queen.

Irāvatī.—No more of that adulation, speak as if you were an indifferent person.

निपुणिका—वसंतोस्सुवुवाअणलोलुवेण अज्जगोदमेण कहिअं तुवरदु भट्टिणी त्ति । [वसन्तोत्सवोपायनलोलुपेनार्यगौतमेन कथितं त्वरतां भट्टिनीति ।]

इरावती—(अवस्थासदृशं परिक्रम्य) हञ्जे ! मदेण किलाअमाणं अत्ताणं अज्जउत्तस्स दंसणे हिअअं तुवरेदि । चलणा उण ण मह पसरंदि । [हञ्जे ! मदेन क्लाम्यमानमात्मानमार्यपुत्रस्य दर्शने हृदयं त्वरयति । चरणौ पुनर्न मम प्रसरतः ।]

निपुणिका—णं संपत्तम्ह दोलाघरं । [ननु संप्राप्ते स्वो दोलागृहम् ।]

इरावती—णिउणिए ! अज्जउत्तो एत्थ ण दीसदि । [निपुणिके ! आर्यपुत्रोऽत्र न दृश्यते ।]

निपुणिका—णं भट्टिणीए ओलोअदु । परिहासणिमित्तं कहिं वि अदिट्टेण भत्तुणा होदव्वं । अम्हे वि पिअंगुलदापरिक्खित्तं असोअसिलापट्टअं पविसम्ह । [ननु भट्टिन्यवलोकयतु । परिहासनिमित्तं कुत्राप्यदृष्टेन भर्त्रा भवितव्यम् । आवामपि प्रियङ्गुलतापरिक्षिप्तमशोकशिलापट्टकं प्रविशावः ।]

इरावती—तह । [तथा ।]

Nipuṇikā.—The noble Gautama told me, being desirous of a spring-gift. Let your Highness come quickly.

Irāvatī (walking round as well as her state will permit).—Oh ! my heart urges me on to behold my husband, though I am overpowered with intoxication, but my feet will not advance on the path.

Nipuṇikā.—Now, indeed, we have arrived at the summer-house where the swing is.

Irāvatī.—But, Nipuṇikā, I do not see my hushand in it.

Nipuṇikā.—You must look carefully. The King must be hidden somewhere, meaning to play your Highness a trick. Let us for our part repair to this slab of rock under the Aśoka-tree which is overgrown by the Priyangu creeper.

Irāvatī :—Does so.

निपुणिका—(विलोक्य) ओलोअदु भट्टिणी चूदंकुरं विचिणतीणं पिपीलिआहिं दंसिदं । [अवलोकयतु भट्टिनी चूतांकुरं विचिन्वत्योः पिपीलिकाभिर्दंष्टम् ।]

इरावती—कहं विअ एदं ? [कथमिवेदम् ?]

निपुणिका—एसा असोअपादवच्छाआए मालविआए बउलावलिआ चलणालंकारं णिव्वट्टेदि । [एषाऽशोकपादपच्छायां मालविकाया बकुलावलिका चरणालंकारं निर्वर्तयति ।]

इरावती—(शङ्कां रूपयित्वा) अभूमी अअं मालविआए, कहं एत्थ तक्केसि ? [अभूमिरियं मालविकायाः, कथमत्र तर्कयसि ?]

निपुणिका—तक्केमि दोलापरिब्भंसिदाए सरुअचलणाए देवीए असोअदोहलाहिआरे मालविआ णिवुत्तेत्ति । अण्णहा कहं देवी सअंधारिअं णेउरजुअलं परिअणस्स अब्भणुजाणिस्सदि ? [तर्कयामि दोलापरिभ्रष्टया सरुजचरणया देव्याऽशोकदोहदाधिकारे मालविका नियुक्तेति । अन्यथा कथं देवी स्वयंधारितं नूपुरयुगुलं परिजनस्याभ्यनुज्ञास्यति ?]

Nipuṇikā (walking round and looking).—Observe, your Highness! While seeking for the sprout of the mango, we are bitten by red ants.

Irāvati.—What does that mean?

Nipuṇikā.—Here is Vakulāvalikā adorning the foot of Mālavikā in the shade of the Aśoka-tree.

Irāvatī (exhibiting signs of suspicion).—This is not a proper place for Mālavikā. What conjecture do you form?

Nipunikā.—I conjecture that the Queen, who has had a fall[1] from a swing, has appointed Mālavikā to perform the ceremony of the *dohada* for the Aśoka- tree, otherwise how could she have permitted her attendant to wear this pair of anklets which she herself uses?

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[1] Tarkavāgiśa reads the Prākrita equivalent of *dolā-paribhraṣṭha-saruja-charaṇayā*, whose feet are painful owing to a fall.

इरावती—महदी खु से संभावणा । [महती खल्वस्याः संभावना ।]

निपुणिका—कि ण अण्णेसीअदि भट्टा ? [किं नान्विष्यते भर्ता ?]

इरावती—हला ! ण मे चलणा अण्णदो पवट्टंति । मणो मं विआरेदि । आसंकिदस्स दाव अंतं गमिस्सं । (मालविकां निर्वर्ण्य निरूप्यात्मगतम्) ठाणे खु कादरं मे हिअअं । सखि ! न मे चरणावन्यतः प्रवर्त्तेते । मनो मां विकारयति । आशङ्कितस्य तावदन्तं गमिष्यामि । स्थाने खलु कातरं मे हृदयम् ।]

बकुलावलिका—(मालविकायै चरणं दर्शयन्ती) अवि रोअदि दे राअरेहाविण्णासो ? [अपि रोचते ते रागरेखाविन्यासः ? ।]

मालविका—हला ! अत्तणो चलणं त्ति लज्जेमि णं पसंसिदुं । तेण पसाहणकलाए अहिणीदासि । [सखि ! आत्मनश्चरण इति लज्जे एनं प्रशंसितुम् । तेन प्रसाधनकलायामभिनीतासि ।]

Irāvati.—It is certainly a great honour to her.[1]

Nipunikā.—Why do you not search for your husband ?

Irāvati.—Girl, my feet refuse to go to any other place. My mind is distracted[2] : I will, in the meantime, arrive at certainty with respect to my suspicions.[3] (*Observing Mālavikā, to herself*) Not without reason is my mind despondent.[4]

Vakulāvalikā (*calling attention to Mālavikās foot*).—Are you pleased with the way in which the lines of colour are arranged on your foot ?

Mālavikā.—As it is on my own foot, I am ashamed to praise your handiwork. Tell me who instructed you in the art of adornment.

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[1] Bollensen reads *me* for *se*, and explains *sambhāvanā* as suspicion.

[2] Tārānātha and Bollensen read the Prākrit equivalent of "*mado mām vikārayati,*" intoxication quite upsets me.

[3] *i.e.*, ascertain whether the King is in love with Mālavikā or not.

[4] She is struck with Mālavikā's beauty. (Shankar Pandit).

बकुलावलिका—एत्थ खु भत्तुणो सीसम्हि। [अत्र खलु भर्तुः शिष्यास्मि।]

विदूषकः—तुवरेहि दाव णं गुरुदक्खिणाए। [त्वरय तावदेनां गुरुदक्षिणायै।]

मालविका—दिट्ठिआ ण गव्विदासि। [दिष्ट्या न गर्वितासि।]

बकुलावलिका—उवदेसाणुरूवा चलणा लंभिअ अज्ज दाव गव्विदा भविस्सं। (रागं विलोक्यात्मगतम्) हंत, सिद्धं मे दुत्थं। (प्रकाशम्) सहि ! एक्कस्स दे चलणस्स अवसिदो राअणिक्खेवो। केवलं मुहमारुदो लभइदव्वो। अहवा पवादं एदं ठाणं। [उपदेशानुरूपौ चरणौ लब्ध्वाद्य तावद्गर्विता भविष्यामि। हन्त, सिद्धं मे दूत्यम्। सखि ! एकस्य ते चरणस्यावसितो रागनिक्षेपः। केवलं मुखमारुतो लम्भयितव्यः। अथवा प्रवातमेतत्स्थानम्।]

राजा—सखे ! पश्य।

आर्द्रालक्तकमस्याश्चरणं मुखमारुतेन शोषयितुम्।
प्रतिपन्नः प्रथमतरः संप्रति सेवावकाशो मे ॥ १३ ॥

Vakulāvalikā.—In this I am a pupil of the King.

Vidūshaka.—Hasten now to get the teacher's complimentary present.

Mālavikā.—I am glad to see that you are not conceited.

Vakulāvalikā.—Having obtained feet worthy of displaying my skill upon, I shall become conceited now. (*To herself*) I have accomplished my commission[1] (*Lookig at the colour, aloud*) My friend, I have finished painting one of your feet. It is only necessary to breathe on it.[2] Besides, this place is windy.

King.—My friend, observe, observe.

Now there has arrived an admirable opportunity for me to do her a service by fanning with the breath of my mouth her foot, the dye on which is wet. (13)

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[1] Bollensen and Taranatha read *siddho me dappo*, my pride is now complete.

[2] Literally, to apply the wind of the mouth.

विदूषकः—कुदो दे अणुसओ ? एदं भवदा चिरक्कमेण अणुभविदव्वं । [कुतस्तेऽनुशयः ? एतावद्भवता चिरक्रमेणानुभवितव्यम् ।]

बकुलावलिका—सहि ! अरुणसतपत्तं विअ सोहदि दे चलणो सव्वहा भत्तुणो अंकपरिवट्टिणी होहि । [सखि ! अरुणशतपत्रमिव शोभते ते चरणः । सर्वथा भर्तुरङ्कपरिवर्तिनी भव ।]

(इरावती निपुणिकामवेक्षते)

राजा—ममेयमाशीः ।

मालविका—हला ! मा अवअणीअं मंतेहि । [सखि ! मा अवचनीयं मन्त्रयस्व ।]

बकुलावलिका—मंतइदव्वं एव्व मंतिदं मए । [मन्त्रयितव्यमेव मन्त्रितं मया]

मालविका—पिआ खु अहं तव । [प्रिया खल्वहं तव ।]

बकुलावलिका—ण केवलं मह । [न केवलं मम ।]

मालविका—कस्स वा अण्णस्स ? [कस्य वाऽन्यस्य ।]

Vidūshaka.—Why do you regret that you cannot avail yourself of it ? You will soon be able to enjoy this privilege for a long time.

Vakulāvalikā.—Your foot shews like a red lotus. May you certainly repose upon the bosom of the King.

Irāvati looks Nipunikā in the face.

King.—I say Amen to this prayer.

Mālavikā.—Ah ! you are talking nonsence.[1]

Vakulāvalikā.—I said exactly what it is my business to say.[2]

Mālavikā.—Surely you love me, do you not ?

Vakulāvalikā.—I am not the only person who loves you.

Mālavikā.—Who else then loves me ?

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1. Bollensen reads *mā aviṇīam mantehi*; do not say what is unbecoming
2. *i.e.*, as having been commissioned by the King.

बकुलावलिका—गुणेसु अहिणिवेसिणो भत्तुणो वि। [गुणेष्वभिनिवेशिनो भर्तुरपि।]

मालविका—अलीअं मंतेसि। एदं एव्व मयि णत्थि। [अलीकं मन्त्रयसे। एतदेव मयि नास्ति।]

बकुलावलिका—सच्चं तुयि णत्थि। भत्तुणो किसेसु सुंदरपांडुरेसु दीसइ अंगेसु। [सत्यं त्वयि नास्ति। भर्तुः कृशेषु सुन्दरपाण्डुरेषु दृश्यतेऽङ्गेषु।]

निपुणिका—पढमं भणिदं विअ हदासाए उत्तरं। [प्रथमं भणितमिव हताशाया उत्तरम्।]

बकुलावलिका—अणुराओ अणुराएण परिक्खिदव्वो त्ति सुअणवअणं पमाणीकरेहि। [अनुरागोऽनुरागेण परीक्षितव्य इति सुजनवचनं प्रमाणीकुरु।]

मालविका - किं अत्तणो छंदेण मंतेसि ? [किमात्मनश्छन्देन मन्त्रयसि ?]

Vakulāvalikā.—Why, the, King also who always has an eye for good qualities.

Mālavikā.—You are saying what is false. These good qualities are not in me.[1]

Vakulāvalikā.—Are they really not in you? They are seen in the emaciated and slightly pale limbs of the King.

Nipuṇikā—The wench gives her answer as if she had got it all up beforehand.

Vakulāvalikā.—Regulate your conduct according to the maxim of the good, that love must be tested[2] by love.

Mālavikā.—What are you chattering there at your own sweet will?

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[1] See the critical note in Shankar Pandit's edition.

[2] Kāṭayavema reads, in his *chhāyā*, *pratyeshṭavya*, to be received.

बकुलावलिका—णहि णहि; भत्तुणो खु एदाइं पणअमिदुलाइं अक्खराइं वत्तंतरिदाइं। [नहि नहि भर्तुः खल्वेतानि प्रणयमृदुलान्यक्षराणि वक्त्रान्तरितानि।]

मालविका—हला ! देविं चिंतिअ ण मे हिअअं विस्ससदि। [सखि ! देवीं चिन्तयित्वा न मे हृदयं विश्वसिति।]

बकुलावलिका—मुद्धे ! भमरसंबाधो त्ति वसंतावदारसव्वसस्सं कि ण चूदप्पसवो ओदंसिदव्वो ? [मुग्धे ! भ्रमरसंपातो भविष्यतीति वसन्तावतारसर्वस्वं किं न चूतप्रसवोऽवतंसितव्यः ?]

मालविका—तुमं दाव दुज्जादे गच्छतस्य सहाया होहि। [त्वं तावद्दुर्जति गच्छतः सहाया भव।]

बकुलावलिका—विमद्दसुरही बउलावलिआ खु अहं। [विमर्दसुरभिर्बकुलावलिका खल्वहम्।]

Vakulāvalikā.—No indeed, these are but the words of the King, full of affection, reproduced by me.

Mālavikā.—Ah ! thinking of the Queen, my heart feels no confidence.

Vakulāvalikā.—Foolish girl ! Do you suppose a mango-shoot is not to be plucked to ornament the ear, containing as it does in itself the whole essence of the manifestation of spring, just because it is beset with bees ?

Mālavikā.—Well, do you help me to the utmost in this trouble.[1]

Vakulāvalikā.—I am a garland of Vakula flowers which becomes more fragrant by crushing.[2]

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[1] Shankar Pandit points out that *dujjāe* is used by Mālavikā in this sense. But Vākulāvalikā takes it as a playful term of abuse, and answers accordingly.

[2] She means that the more she is abused, the more helpful she will be. She is punning on her own name, which means a garland of Vakula flowers. But the pun may turn only on the word *vimarda* which means both crushing and distress. (Shankar Pandit.)

राजा—साधु, बकुलावलिके ! साधु
भावज्ञानानन्तरं प्रस्तुतेन
प्रत्याख्याने दत्तयुक्तोत्तरेण ।
वाक्येनेयं स्थापिता स्वे निर्देशे
स्थाने प्राणाः कामिनां दूत्यधीनाः ॥१४॥

इरावती—हञ्जे ! पेक्ख कारिदं एव्व बउलावलिआए एदस्सिं पदं मालविआए । [हञ्जे ! पश्य कारितमेव बकुलावलिकयैतस्मिन्पदं मालविकायाः ।]

निपुणिका—भट्टिणि ! अहिआरस्स उइदो उवदेसो । [भट्टिनि ! अधिकारस्योचित उपदेशः ।]

इरावती—ठाणे खु संकिदं मे हिअअं गहीदत्था अणंतरं चिंतइस्सं । [स्थाने खलु शङ्कितं मे हृदयम् । गृहीतार्थाऽनन्तरं चिन्तयिष्यामि ।]

King.—Bravo ! Vakulāvalikā, Bravo !

By artfully putting forth her errand, as soon as she knew the state of Mālavikā's mind, and by giving the proper answer on her friend's repelling her, she has got Mālavikā into her power ;[1] it is quite right that the lives of lovers have been made dependent upon female go-betweens. (14)

Irāvatī.—Observe, my girl. Vakulāvalikā has induced Mālavikā to take the step.[2]

Nipuṇikā.—Queen ! Suggestion produces desire even in one free from passion.

Irāvatī.—Not without reason indeed was my heart apprehensive. When I have got at the facts, I will proceed to think what I am to do.

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[1] Or she has induced Mālavikā to consent to the purport of her (Vakulāvalikā's) commission.

[2] *i.e.*, to enter upon the enterprise of trying to become the King's bride.

बकुलावलिका—एसो दुदीओ वि दे णिव्वुत्तपरिकम्मा चलणो। जाव दुवे वि सणेउरं करेमि। (इति नाट्येन नूपुरयुगलमामुच्य) हला ! उट्ठेहि, असोअविआसइत्तअं देवीए णिओअं अणुचिट्ठ। [एष द्वितीयोऽपि ते निर्वृत्तपरिकर्मा चरणः। यावद्द्वावपि सनूपुरौ करोमि। हला ! उत्तिष्ठ, अशोकविकासयितृकं देव्या नियोगमनुतिष्ठ।]

(उभे उत्तिष्ठतः)

इरावती—सुदो देवीए णिओओ। होदु दाणिं। [श्रुतो देव्या नियोगः। भवत्विदानीम्।]

बकुलावलिका – एसो उवारूढराओ उअभोअक्खमो पुरदो दे वट्टइ। [एष उपारूढराग उपभोगक्षमः पुरतस्ते वर्तते।]

मालविका—(सहर्षम्) किं भट्टा ? [किं भर्ता ?]

बकुलावलिका—(सस्मितम्) ण दाव भट्टा। एसो असोअसाहावलंबी पल्लवगुच्छओ। ओदंसेहि णं। [न तावद्भर्ता। एषोऽशोकशाखावलम्बी पल्लवगुच्छः। अवतंसयैनम्।]

Vakulāvalikā.—Here is your second foot with its decoration completed. Now I will put the anklets on both. (*She pretends to put on the two anklets.*) Come now rise up. Perform the duty imposed on you by the Queen of causing the Aśoka to blossom.

Irāvatī.—We have now heard that it is the Queen's order. Well, let it pass for the present.

Vākulāvalikā.—Here stands in front of you, flushed,[1] ready for enjoyment,——.

Mālavikā (*delighted*).—What ? the King ?

Vakulāvalikā (*similing*).—No ! not the King, but this cluster of buds hanging on a bough of the Aśoka, make an ear-ornament of it.

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[1] *Upodharāgo*, as applied to the King, means "whose love has matured." As applied to the Aśoka-tree it means "the redness of whose leaves has increased." (S.P.P.)

(मालविका विषादं नाटयति)

विदूषकः—अवि सुदं भवदा ? [अपि श्रुतं भवता ?]

राजा—सखे ! पर्याप्तमेतावता कामिनाम्;

अनातुरोत्कण्ठितयोः प्रसिद्ध्यता
समागमेनापि रतिर्न मां प्रति ।
परस्परप्राप्तिनिराशयोर्वरं
शरीरनाशोऽपि समानुरागयोः ॥१५॥

(मालविका रचितपल्लवावतंसा पादमशोकाय प्रहिणोति)

राजा—वयस्य !

आदाय कर्णकिसलयमस्मादियमत्र चरणमर्पयति ।
उभयोः सदृशविनिमयादात्मानं वञ्चितं मन्ये ॥१६॥

बकुलावलिका—हला ! णत्थि दे दोसो। णिग्गुणो अअं असोओ जइ कुसुमोब्भेदमंथरो भवे जो दे चलणसक्कारं लंभिअ। [सखि ! नास्ति ते दोषः । निर्गुणोऽयमशोको यदि कुसुमोद्भेदमन्थरो भवेत्, यस्ते चरणसत्कारं लब्ध्वा ।]

(*Mālavikā expreeses dejection*)

Vidūshaka—Did your Highness hear ?

King.—So much as this is enough for lovers. I do not approve of the union, even if successfully brought about, of two lovers, one of whom is ardent, and the other heart-whole; it is better that an equally enamoured pair should even pine away hopeless of mutual happiness. (15)

Mālavikā, having made an ear-ornament of Aśoka-buds, in a playful manner puts forth her foot to strike the tree.

King.—Observe, my friend.

Having taken from the Aśoka-tree a shoot for her ear she presents to it her foot; since the two have exchanged similar[1] gifts, I consider myself defrauded of my rights. (16)

Vakulavalikā.—Well, you are not in fault; this Aśoka must be worthless[2] if it should be slow in putting forth flowers, now that it has been blessed by such a foot.

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[1] Both Mālavikā's foot and the shoot of the Aśoka being red.

[2] *i.e.*, barren. (S. P. P.)

राजा—

अनेन तनुमध्यया मुखरनूपुराराविणा
नवाम्बुरुहकोमलेन चरणेन संभावितः।
अशोक ! यदि सद्य एव मुकुलैर्न संपत्स्यसे
वृथा वहसि दोहदं ललितकामिसाधारणम् ॥१७॥

सखे ! वचनानुसरणपूर्वकं प्रवेष्टुमिच्छामि ।

विदूषकः—एहि, एणं परिहासइस्सं । [एहि, एनां परिहासयिष्यामि ।]

(उभौ प्रवेशं कुरुतः)

निपुणिका—भट्टिणि भट्टिणि ! भट्टा एत्थ पविसदि । [भट्टिनि भट्टिनि ! भर्तात्र प्रविशति ।]

इरावती—एदं मम पढमं चिंतिदं हिअएण । [एतन्मम प्रथमं चिन्तितं हृदयेन ।

King.—Oh Aśoka ! if after having been honoured by the slender-waisted one with this foot of hers, soft as a young lotus, loud-tinkling with noisy anklets, you are not immediately endowed with flowers, in vain do you nurse a desire shared by sportive[1] lovers. (17)

Friend, I wish to present myself, taking a favourable opportunity of joining in the conversation.

Vidūshaka.—Come along ! I will make fun of her.

Both enter.

Nipuṇikā.—Queen ! here is the King appearing on the scene.

Irāvati.—This is exactly what my heart anticipated at the outset.

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[1] Or it may mean, as Shankar Pandit says, "a desire common with persons fond of the graceful actions of young women, *viz.*, the desire to be kicked by them."

विदूषकः—(उपेत्य) होदि ! जुत्तं णाम अत्तहोदो पिअवअस्सो अअं असोओ णं वामपादेण ताडिदुं । [भवति ! युक्तं नाम अत्रभवतः प्रियवयस्योऽयमशोको ननु वामपादेन ताडयितुम् ।

उभे—(ससंभ्रमम्) अम्हो, भट्टा । [अहो, भर्ता ।]

विदूषकः—बउलावलिए ! गहीदत्थाए तुए अत्तहोदी ईरिसं अविणअं करंती कीस ण णिवारिदा ? [बकुलावलिके ! गृहीतार्थया त्वयात्रभवतीदृशमविनयं कुर्वन्ती कस्मान्न निवारिता ?]

(मालविका भयं रूपयति)

निपुणिका—भट्टिणि ! पेक्ख किं पउत्तं अज्जगोदमेण । [भट्टिनि ! पश्य किं प्रवृत्तमार्यगौतमेन ।]

इरावती - कहं खु बम्हबंधू अण्णहा जीविस्सदि ?] कथं खलु ब्रह्मबन्धुरन्यथा जीविष्यति ?]

Vidūshaka (advancing).—My lady, it is not at all proper conduct on your part to strike with your left foot an Aśoka-tree which is the dear friend of the King.

Both (in a state of trepidation).—Ah ! here is the King.

Vidūshaka.—Vakulāvalikā ! Why did not you as you knew the state of the case, restrain the lady from committing[1] such an impropriety ?

Mālavikā shows fear.

Nipuṇikā.—Queen, see what the noble Gautama has undertaken.

Irāvatī.—How else could a low Brāhman like him make a livelihood ?

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[1] Or literally when attempting to commit.

बकुलावलिका—अज्ज ! एसा देवीए णिओअं अणुचिट्ठदि । एदस्सिं अदिक्कमें परवदी इअं । पसीददु भट्टा । (इत्यात्मना सहैनां प्रणिपातयति) [आर्य ! एषा देव्या नियोगमनुतिष्ठति । एतस्मिन्नतिक्रमे परवतीयम् । प्रसीदतु भर्ता ।]

राजा—यद्येवमनपराद्धासि । उत्तिष्ठ भद्रे ! (हस्तेन गृहीत्वैनामुत्थापयति)

विदूषकः—जुज्जइ, देवी एत्थ माणइदव्वा । [युज्यते, देव्यत्र मानयितव्या ।]

राजा—(विहस्य)

किसलयमृदोर्विलासिनि कठिने निहितस्य पादपस्कन्धे ।
चरणस्य न ते बाधा संप्रति वामोरु ! वामस्य ॥ १८ ॥

(मालविका लज्जां नाटयति)

इरावती—अहो णवणीदकप्पहिअओ अज्जउत्तो । [अहो, नवनीतकल्पहृदय आर्यपुत्रः ।]

Vakulāvalika.—Sir ! this lady is executing an order of the Queen's. In this transgression she is only the instrument of another. Let the King be appeased. (*She makes Mālavikā prostrate herself, and falls prostrate at the same time*).

King.—If this is the case, you are not guilty. My good girl, rise up. (*He takes her by the hand and raises her up*).

Vidūshaka.—Quite right. In this matter you ought to show respect for the Queen.

King.—Oh ! charming one, I hope you do not now feel any pain in your left foot soft as a young shoot, which you placed on the hard trunk of the tree ? What say you, beautiful girl ?

(*Mālavikā looks ashamed.*)

Irāvatī (spitefully).—Ah ! my husband has a heart as soft as fresh butter.

मालविका—बउलावलिए! एहि, अणुट्ठिदं अतणो णिओअं देवीए णिवेदेम्ह । [बकुलावलिके ! एहि, अनुष्ठितमात्मनो नियोगं देव्यै निवेदयावः ।]

बकुलावलिका—विण्णावेहि भट्टारं विसज्जेहि त्ति । [विज्ञापय भर्तारं विसर्जयेति ।]

राजा—भद्रे ! यास्यसि मम तावदुत्पन्नात्रसरमर्थित्वं श्रूयताम् ।

बकुलावलिका—अवहिदा सुणाहि । आणवेदु भट्टा । [अवहिता शृणु । आज्ञापयतु भर्ता ।]

राजा—

धृतिपुष्पमयमपि जनो बध्नाति न तादृशं चिरात्प्रभृति ।
स्पर्शामृतेन पूरय दोहदमस्याप्यनन्यरुचेः ॥१९॥

इरावती—(सहसोपसृत्य) पूरेहि पूरेहि । असोओ कुसुमं ण दंसेदि ।

Mālavikā.—Come Vakulāvalikā, let us inform the Queen that we have performed her command.

Vakulāvalikā.—Then ask the King to give you leave to depart.

King.—My good girl, you may go. But hear first my supplication, which has now an opportunity of making itself known.

Vakulāvalikā.—Listen attentively! Let the King be pleased to speak.

King.—This person for a long time has not been able to put forth such a blossom of happiness;[1] with the nectar of your touch; satisfy also the longing of this man devoted to you alone. 19

Irāvatī (suddenly approaching).—Satisfy it, satisfy it;

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[1] As he will put forth after having been (like the tree) kicked by Mālavikā.

अअं उण पुप्फदि एव्व । [पूरय पूरय । अशोकः कुसुमं न दर्शयति । अयं पुनः पुष्प्यत्येव ।

(सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः)

राजा—(अपवार्य) वयस्य ! का प्रतिपत्तिरत्र ?

विदूषकः—कि अण्णं ? जंघावलं एव्व । [किमन्यत् ? जङ्घाबलमेव]

इरावती—बउलावलिए ! तुए साहु तुए उवक्कंतं दाणिं सफलब्भत्थणं करेहि अज्जउत्तं । [बकुलावलिके ! त्वया साधूपक्रान्तम् । इदानीं सफलाभ्यर्थनं कुर्वार्यपुत्रम् ।]

उभे—पसीददु भट्टिणी । का अम्हे भत्तुणो पणअपरिग्गहस्स ? [प्रसीदतु भट्टिनी । के आवां भर्तुः प्रणयपरिग्रहस्य ?] (इति निष्क्रान्ते)

इरावती—अविस्ससणीआ पुरिसा । अत्तणो वंचणावअणं पमाणीकरिअ आविखत्ताए वाहजणगीदगहीदचित्ताए विअ हरिणीए एदं ण विण्णादं मए ।

no doubt the Aśoka shows flowers, but this tree does not only display flowers, it bears fruit also.[1]

(*All are confused on beholding Irāvatī.*)

King (*aside*).—My friend, what resource is there now ?

Vidūshaka.—What other than taking to our heels ?

Irāvatī.—Vakulāvalikā ! you have begun well. Mālavikā ! grant the request of my husband.

Both the girls.—Let the Queen have compassion on us. Who are we that we should attract the affection of the King ?

[*Exeunt Vakulāvalikā and Mālavikā.*

Irāvatī.—Oh the faithlessness of men ! I indeed relying upon your deceitful speech[2]—unsuspicious like the deer

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[1] Bollensen reads, *asoo kusumaṃ ṇa daṃsedi, aam khu uṇa uttambhido evva.* The Aśoka shows no flowers, and this King is a barren tree, or, more literally, a straight stem without flowers.

[2] Tārānātha and Bollensen give the prakrit equivalent of *adhikshiptāyāḥ priyagrihiṇyāḥ hṛidayaśalyaṃ kṛitam ;* you thrust a dagger into the heart of your despised dear wife.

[अविश्वसनीयाः पुरुषाः । आत्मनो वञ्चनावचनं प्रमाणीकृत्याक्षिप्तया व्याधजनगीतगृहीतचित्तयैव हरिण्यैतन्न विज्ञातं मया ।]

विदूषकः – (जनान्तिकम्) भो ! पडिजाएहि किंपि उत्तरं । कम्मग्गहीदेण वि कुंभीलएण संधिच्छेदे सिक्खिओम्मि त्ति वत्तव्वं होदि । [भो ! प्रतियोजय किमप्युत्तरम् । कर्मगृहीतेनापि कुम्भीलकेन संधिच्छेदे शिक्षितोऽस्मीति वक्तव्यं भवति ।]

राजा—सुन्दरि ! न मे मालविकया कश्चिदर्थः । मया त्वं चिरयसीति यथाकथंचिदात्मा विनोदितः ।

इरावती—विस्सणीओसि । ण मए विण्णादं इरिसं विणोदवुत्तंतं अज्जउत्तेण उवलद्धं त्ति । अण्णहा दुक्खभाइणीए एव्वं ण कणीअदि । [विश्वसनीयोऽसि । न

that is attracted by the whistle of the hunter—did not anticipate this.

Vidūshaka (aside).—Make some defence at once. Being a burglar caught in the act you ought to say that you came here as a student of the art of digging a mine.[1]

King.—Beautiful one! I had no object with Mālavikā. Because you delayed, I amused myself as well as I could.

Irāvatī.—You are to be depended on, are you not? I did not know that my husband had obtained such an

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[1] I translate the text of Shankar Pandit's second edition, and follow his interpretation. He shows at length in his note, that honourable Princes were expected to know, but not practise, dishonourable, arts. Bollensen reads the Prakrit equivalent of *utkhātamūle 'pi grihītena kumbhīlena sandhichchhedaḥ śikshitavyah iti vaktavyam,* a thief who is caught in a hole which he has dug in a wall must say I wanted to learn the art of digging through wall. Tarānātha reads *udakāntamūle vipathike vimathitena kumbhīlena sandhichchhedaḥ śikshitavyaḥ, i e.,* a thief overtaken near water where there is no passenger must practise digging holes such as house.breakers make. Perhaps he means that the King ought to allege as an excuse that he was keeping his hand in by flirting with Mālavikā until Irāvatī came.

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मया विज्ञातमीदृशं विनोदवृत्तान्तमार्यपुत्रेणोपलब्ध इति । अन्यथा दुःखभागिन्यैवं न क्रियते ।]

विदूषकः—मा दाव अत्तभवदो दक्खिण्णस्स उअरोहं करेहि । समावदिट्ठेण देवीए परिचारिइत्थिआजणेन संकहावि जयि वारीअदि, एत्थ तुमं एव्व पमाणं । [मा तावदत्रभवतो दाक्षिण्यस्योपरोधं कुरु । समीपदृष्टेन देव्यः परिचारिस्त्रीजनेन संकथापि यदि वार्यते, अत्र त्वमेव प्रमाणम् ।]

इरावती—णं संकहा णाम होदु । किति अत्ताणं आआसइस्सं ? (इति रुषा प्रस्थिता) [ननु संकथा नाम भवतु । किमित्यात्मानमायासयिष्यामि ?]

राजा—(अनुसरन्) प्रसीदतु भवती ।

(इरावती रशनासंधारितचरणा व्रजत्येव)

राजा—सुन्दरि ! न शोभते प्रणयिनि जने निरपेक्षता ।

agreeable means of passing the time. Otherwise I, unhappy that I am, would never have done this.[1]

Vidūshaka.—Do not repel by your speeches the courtesy of the King. If mere conversation with the attendants of our royal mistress when met by chance is to be considered a crime – why, of course, you know best, and we must acquiesce.

Irāvatī.—Well, conversation let it be called. How long am I to torture myself about nothing? (*She goes off in a passion.*)

King. (*following her*). Forgive me.

Irāvatī keeps on walking away though her feet are entangled by her girdle.

King.—Beautiful one, neglect of your devoted admirer is not becoming.

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[1] If we insert *dukhkhalaraṃ*, the passage will mean, I should not have caused this interruption.

इरावती—सठ ! अविस्ससणीअहिअओसि। [शठ ! अविश्वसनीयहृदयोऽसि ।]

राजा—

शठ इति मयि तावदस्तु ते
परिचयवत्यवधीरणा प्रिये ।
चरणपतितया न चण्डि ! तां
विसृजसि मेखलयापि याचिता ॥२०॥

इरावती—इअं पि हदासा तुमं एव्व अणुसरदि । (इति रशनामादाय राजानं ताडयितुमिच्छति) [इयमपि हताशा त्वामेवानुसरति ।]

राजा—वयस्य ! इयमिरावती—

वाष्पासारा हेमकाञ्चीगुणेन
श्रोणीबिम्बादप्युपेक्षाच्युतेन ।
चण्डी चण्डं हन्तुमभ्युद्यता मां
विद्युद्दाम्ना मेघराजीव विन्ध्यम् ॥२१॥

Irāvatī.—Traitor, your heart is not to be relied on.

King.—With the word "traitor," oh dear one, let your scorn of me, who am so familiar with you, come to an end; you do not dismiss your anger even though entreated by your girdle lying prostrate at your feet.[1] 20

Irāvatī.— Even this cursed girdle sides with you. (*She takes up the girdle and endeavours to strike the King with it.*)

King.—This lady in a passion, raining tears, prepares to strike me, terrible criminal that I am, with the cord of her golden girdle fallen unexpectedly[2] from her *bimba*-like hips, as a row of thunder-clouds to strike the Vindhya mountain with a streak of lightning. 21

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[1] Shankar Pandit observes that the pun here is obvious. The girdle is compared to a suppliant.

[2] Bollensen has *mayupekshāchyutena*, which he interprets, fallen out of contempt for me, out of anger against me.

इरावती—किं मं एव्व भूओ वि अवरद्धं करेसि ? [किं मामेव भूयोऽप्यपराद्धां करोषि ?]

राजा—(सरशनं हस्तमवलम्बयति)

अपराधिनि मयि दण्डं संहरसि किमुद्यतं कुटिलकेशि !
वर्धयसि विलसितं त्वं दासजनायाद्य कुप्यसि च ॥२२॥

नूनमिदमनुज्ञातम् । (इति पादयोः पतति ।)

इरावती—ण खु इमे मालविआचलणा, जा दे हरिसदोहलं पूरयिस्संति । (इति निष्क्रान्ता सह चेट्या) [न खिल्वमौ मालविकाचरणौ, यौ ते हर्षदोहदं पूरयिष्यतः ।]

विदूषकः—उट्ठेहि, अकिदप्पसादोऽसि । [उत्तिष्ठ, अकृतप्रसादोऽसि ।]

राजा—(उत्थायेरावतीमपश्यन्) तत्कथं गतैव प्रिया ?

Irāvatī.—Why do you drive me into transgression again[1] (*raising her hand with the girdle in it.*)

King.—Why do you withdraw the scourge lifted against me the malefactor, oh curly-haired one! You increase your fascinations, and still you are angry with your slave here. 22

(*To himself*) Surely at this time I am permitted to prostrate myself (*falls at her feet.*)

Irāvatī.—These indeed are not the feet of Mālavikā, that will gratify your longing for a caress.[2] (*She departs with her attendant,*)

Vidūshaka.—Come! rise up, rise up, you have found favour.[3]

King (*rising up and not seeing Irāvatī*).—What? is the dear one really gone?

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[1] *Avadhīritām*, Tārānātha's reading, means—do you insult me again?

[2] A playful kick such as was given to the Aśoka.

[3] Tārānātha reads *Akṛitaprasādosi*—you have not found favour.

विदूषकः—वअस्स ! दिट्ठिआ इमस्स अविणअस्स अप्पसण्णा गदा एसा । ता वअं सिग्घं अवक्कमाम । जाव अंगारओ रासिं विअ अणुवक्कं परिगमणं ण करेदि । [वयस्य ! दिष्ट्या अनेनाविनयेनाप्रसन्ना गतैषा । तद्वयं शीघ्रमपक्रमामः । यावदङ्गारको राशिमिवानुवक्रं प्रतिगमनं न करोति ।]

राजा अहो मदनस्य वैषम्यम् ।

मन्ये प्रियाहृतमनास्तस्याः प्रणिपातलङ्घनं सेवाम् ।
एवं हि प्रणयवती सा शक्यमुपेक्षितुं कुपिता ॥२३॥

(इति निष्क्रान्तः सह वयस्येन)

इति तृतीयोऽङ्कः ।

Vidūshaka.—I am glad to say she has gone without forgiving this impropriety. Therefore let us flee rapidly before she returns like Mars retrogressing to his mansion in the zodiac.[1]

King.—Oh the inconsistency of love! Now that my mind is taken captive by my beloved, I consider Irāvatī's rejection of my humble supplication a veritable service; for, as she is angry, I may neglect her, though she is so attached to me.[2]

[*Both walk round and exeunt.*

Here ends the Third Act.

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[1] In which case he exercises a malignant influence.

Mars retrograde is called Puella by Chaucer.

[2] Here Tāranātha inserts "therefore come along, let us go and appease the angry Queen." The queen" of course is Dhārinī. In the second line of the preceding *distiah* he inserts *na hi*–I cannot neglect her &c.

चतुर्थोऽङ्कः

(ततः प्रविशति पर्युत्सुको राजा प्रतिहारी च)

राजा—(आत्मगतम्)

तामाश्रित्य श्रुतिपथगतामाशया बद्धमूलः
संप्राप्तायां नयनविषयं रूढरागप्रवालः ।
हस्तस्पर्शैर्मुकुलित इव व्यक्तरोमोद्गमत्वात्
कुर्यात्कान्तं मनसिजतरुर्मां रसज्ञं फलस्य ॥१॥

(प्रकाशम्) सखे गौतम !

प्रतीहारी – जेदु जेदु भट्टा । असंणिहिदो गोदमो । [जयतु जयतु भर्ता । असंनिहिनो गौतम. ।]

ACT IV.

Enter the King in a state of anxiety and a Female door-keeper.

King.—(*To himself*) May the tree of love which took root by my interest[1] in Mālavikā when her name reached my ear, which, when she came within range of my eyes, put forth the shoot of passion, which at the touch of her hand may be said to have blossomed as my hair[2] stood manifestly erect from delight—may that tree, I say, cause me, the weary one,[3] to taste the flavour of its fruit. 1.

(*Aloud.*) Friend Gautama !

Female door-keeper.—Victory to your Highness ! Gautama is not in attendance.

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[1] Hope if we read *āśayā*.

[2] This means the small hairs of the skin (as Weber remarks) which, with the inhabitants of India, stand erect from delight as well as from fear.

[3] Tārānātha reads *kāntam*, lover.

राजा—(आत्मगतम्) आः, मालविकावृत्तान्तज्ञानाय मया प्रेषितः ।

विदूषकः —(प्रविश्य) वड्ढदु भवं [वर्धतां भवान् ।]

राजा--जयसेने ! जानीहि तावत्क देवी धारिणी सरुजचरणत्वाद्विनोद्यत इति ।

प्रतीहारी—जं देवो आणवेदि । [यद्देव आज्ञापयति ।] (इति निष्क्रान्ता)

राजा—गौतम ! को वृत्तान्तस्तत्रभवत्यास्ते सख्याः ?

विदूषकः —जो बिडालगहीदाए परहुदिआए । [यो बिडालगृहीतायाः परभृतिकायाः ।]

राजा—(सविषादम्) कथमिव ?

विदूषकः—सा खु तवस्सिणी तए पिंगलच्छिए सारभंडभूघरए गुहाए विअ णिक्खित्ता । [सा खलु तपस्विनी तया पिङ्गलाक्ष्या सारभाण्डभूगृहे गुहायामिव निक्षिप्ता ।]

King (*to himself.*)—Of course. I remember I sent him to find out what has become of Mālavikā.

Vidūshaka (*entering*).—Victory to the King !

King.—Jayasenā ! Find out where the Queen Dhāriṇī is, or how she is being solaced in the present painful state of her foot.

Female door-keeper.—As the King commands.

[*Exit female door-keeper.*

King.—Friend, what is the state of the lady, your friend ?

Vidūshaka.—Pretty much that of a cuckoo in the claws of the cat.

King (*despondently*)—What do you mean ?

Vidūshaka.—Indeed the wretched girl has been thrown into the subterranean store-house as if into the mouth of death, by order of that fiery eyed one.[1]

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1. The enraged Queen is compared to a cat with reddish-brown eyes.

राजा—ननु मत्संपर्कमुपलभ्य ?

विदूषकः—अह इं। [अथ किम्।]

राजा - क एवं विमुखोऽस्माकम् - येन चण्डीकृता देवी ?

विदूषकः—सुणादु भवं, परिव्वाजिआए मे कहिदं। हिओ किल तत्तहोदी इरावदी रुअक्कंतचलणं देविं सुहं पुच्छिदुं आअदा। [शृणोतु भवान्। परिव्राजिकया मे कथितम्। ह्यः किल तत्रभवतीरावती रुजाक्रान्तचरणां देवीं सुखं प्रष्टुमागता।]

राजा—ततस्ततः ?

King.—No doubt, because she heard of her meeting with me.

Vidūshaka.—Of course.

King.—Gautama ! who was such an enemy of mine as to make the Queen angry ?

Vidūshaka.—Listen, Sir ! The *Parivrājikā*, tells me, as a fact, that yesterday the Lady Irāvatī went to ask after the health of the Queen, whose foot is disabled with pain. Thereupon she was asked by the Queen "Why have I not seen you the beloved one lately ?" She answered, "this is either an affront or an empty form, since you ask the question knowing all the time, that the title of 'the beloved one' belongs to your maid-servant."[1]

King.—(what this ?) Alas ! this statement makes the Queen suspect Mālavikā even without distinct mention of her.

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[1] I have followed Shankar Pandit in this translation. Tārānātha reads the Prākrit equivalent of *kim ātmano' pyanalankṛito hridayajano vallabha iti ? tatastayottāmyantyā mantritam kuto vopachāraḥ yatparijane sankrāntam vallabhattam jnāsyatīti.* This seems to mean, is a beloved person unadorned dear even to herself (then why are you not properly adorned) ? Then she being distressed said—Why should such a person adorn herself when she must learn that the affection which ought to be hers has been diverted on to a slave ?"

विदूषकः—तदो सा देवीए पुच्छिदा—कि णु ओलोइदो वल्लहजणो त्ति। ताए उत्तं—मंदो वो उवआरो जं परिजणे संकंतं वल्लहत्तणं ण जाणीअदि। [ततः सा देव्या पृष्टा—कि न्ववलोकितो वल्लभजन इति। तयोक्तम्—मन्दो व उपचार: यत्परिजने संक्रान्तं वल्लभत्वं न ज्ञायते।]

राजा—अहो, निर्भेदादृतेऽपि मालविकायामयमुपन्यासः शङ्कयति।

विदूषकः—तदो ताए अणुबंधिज्जमाणाए सा भवदो अविणअं अंतरेण परगदत्था किदा देवी। [ततस्तयानुबध्यमानया सा भवतोऽविनयमन्तरेण परिगतार्था कृता देवी।]

राजा—अहो, दीर्घरोषता तत्रभवत्याः। अतः परं कथय।

विदूषकः—किं अवरं ? मालविआ बउलावलिआ अ पादालवासं णिगलपदीओ अदिट्ठसुज्जपादं णागकण्णआओ विअ अणुहोंति। [किमपरम् ? मालविका बकुलावलिका च पातालवासं निगडपद्यावदृष्टसूर्यपादं नागकन्यके इवानुभवतः।]

राजा—कष्टं कष्टम्—

मधुरस्वरा परभृता भ्रमरी च विबुद्धचूतसङ्गिन्यौ।
कोटरमकालवृष्ट्या प्रबलपुरोवातया गमिते ॥२॥

Vidūshaka.—Then she being pressed informed the Queen with regard to your misdemeanour.

King.—Ah! The unforgiving character of the lady! Tell me what happened next.

Vidūshaka.—What happened next! Why Mālavīkā and Vakulāvalikā, with fetters on them, are enjoying a residence in the infernal regions where a ray of the sun is never seen, like two snake-maidens.[1]

King.—Alas!

The sweet-voiced cuckoo and the bee, the companions of the unfolded mango bud, have been driven into the trunk by unseasonable rain, accompanied by a strong east-wind. (2)

Friend, can there be an opening here for any stratagem ?

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[1] The maidens of the Nāga race are according to Shankar Pandit, distinguished for their beauty.

अप्यत्र कस्यचिदुपक्रमस्य गतिः ?

विदूषकः—कहं भविस्सदि ? जं सारभांडघरव्वापारिदा माहविआ देविए संदिट्ठा—मह अंगुलीअमुद्दिअं अदेक्खिअ ण मोत्तव्वा तुए हदासा मालविआ बउलावलिआ अत्ति। [कथं भविष्यति ? यत्सारभाण्डगृहव्यापारिता माधविका देव्या सन्दिष्टा—ममांगुलीयकमुद्रिकामदृष्ट्वा न मोक्तव्या त्वया हताशा मालविका बकुलावलिका चेति।]

राजा—(निःश्वस्य, सपरामर्शम्) सखे ! किमत्र कर्तव्यम् ?

विदूषकः—(विचिन्त्य) अत्थि एत्थ उवाओ। [अस्त्यत्रोपायः।]

राजा—क इव ?

विदूषकः—(सदृष्टिक्षेपम्) को वि अदिट्ठो सुणिस्सदि। कण्णे दे कहेमि। (इत्युपश्लिष्य कर्णे) एव्वं विअ। [कोऽप्यदृष्टः श्रोष्यति। कर्णे ते कथयामि। एवमिव।] (इत्यावेदयति)

राजा—(सहर्षम्) सुष्ठु प्रयुज्यतां सिद्धये।

Vidūshaka.—How can there be ? For Mādhavikā, who presides over the store-house, received this order from the Queen, "you are not to let out that baggage of a Mālavikā, until you see the seal of my ring."[1]

King (sighing).—Friend ! What remedy can we adopt in this matter.

Vidūshaka (reflecting).—There is an expedient even here.

King.—Of what kind ?

Vidūshaka (looking round).—Some one may be listening to our conversation unseen. So I will whisper it in your ear (*embracing him, and whispering in his ear*). This is what I intend.

King.—Happily conceived ! let it be put in execution, and may it be successful.

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[1] It is clear that the head Queen exercised in some departments an amount of authority that would have delighted the soul of Mr. J.S. Mill.

(प्रविश्य)

प्रतीहारी—देव ! पवादसअणे देवी णिसण्णा रत्तचंदणधारिणा परिअणहत्थगदेण चलणेण भअवदीए कहाहिं विणोदिज्जमाणा चिट्ठदि । [देव ! प्रवातशयने देवी निषण्णा रक्तचन्दनधारिणा परिजनहस्तगतेन चरणेन भगवत्या कथाभिर्विनोद्यमाना तिष्ठति ।

राजा—तेन ह्यस्मत्प्रदेशयोग्योऽयमवसरः ।

विदूषकः—ता गच्छदु भवं । अहं वि देविं पेक्खिदुं अरित्तपाणी भविस्सं । [तद्गच्छतु भवान् । अहमपि देवीं द्रष्टुमरिक्तपाणिर्भविष्यामि]

राजा—जयसेनायास्तावदस्मद्रहस्यं विदितं कुरु ।

विदूषकः—तह । (इति कर्णे) एव्वं विअ होदि । [तथा एवमिव भवति ।] (इत्यावेद्य निष्क्रान्तः)

राजा—जयसेने ! प्रवातशयनमार्गमादेशय ।

Female door-keeper (*entering*).—King ! The Queen is reclining upon a couch exposed to a free current of air, with her foot covered with red sandal-wood[1] and held in the hands of her maids, being amused with stories by the Parivrājikā.

King.—This is an appropriate occasion for me to visit her.

Vidūshaka.—Then go, sir. In the meanwhile I will provide myself with some present that I may not approach the Queen empty-handed.

King.—Before you go, inform Jayasenā of our plan.

Vidūshaka (*whispers in her ear*).—This it is, my good lady

King.—Jayasenā ! Show me the way to the couch where the Queen is reclining in the open air.

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[1] Bollensen and Tārānātha have the Prākrit equivalent of *raktachandanavāriṇā*, which Bollensen interprets oil of red sandal-wood.

प्रतीहारी—इदो इदो देवो । [इत इतो देवः ।]

(ततः प्रविशति शयनस्था देवी परिव्राजिका उभयतश्च परिवारः ।)

देवी—भअवदि ! रमणिज्जं कहावत्थु । तदो तदो ? [भगवति ! रमणीयं कथावस्तु । ततस्ततः ?]

परिव्राजिका—(सदृष्टिक्षेपम्) देवि ! अतःपरं पुनः कथयिष्यामि । अत्रभवान्विदिशेश्वरः संप्राप्तः ।

देवी—अम्हो, भट्टा । [अहो, भर्ता ।] (इत्युत्थातुमिच्छति)

राजा—अलमलमुपचारयन्त्रणया ।

अनुचितनूपुरविरहं नार्हसि तपनीयपीठिकालम्बि ।
चरणं रुजा परीतं कलभाषिणि ! मां च पीडयितुम् ॥३॥

धारिणी—जेदु जेदु अज्जउत्तो । [जयतु जयत्वार्यपुत्रः ।]

परिव्राजिका—विजयतां देवः ।

Femaled Keeper :—This way, this way your majesty.

Then are discovered the Queen reclining upon a couch, and the Parivrājikā with the attendants in order of precedence.

Queen.—Revered Madam ! The plot of the story is exceedingly interesting. What happened next ?

Parivrājikā (*with a meaning look*).—From this point I will resume it afterwards. His Majesty the King has arrived.

Queen.—Ah ! my husband ! (*She endeavours to stand up.*)

King.—Stop ! Stop ! Do not distress yourself to show respect to me. You ought not, oh soft-voiced one, to give pain to your foot unused to the absence of anklets,[1] which is resting on the golden footstool,—and to me at the same time. (3)

Queen.—Victory to my husband.

Parivrājikā.—Victory to the King !

---

[1] The foot is, as Shankar Pandit says, so uncomfortable that the Queen has laid aside her anklets which are scarcely ever taken off.

राजा—(परिव्राजिकां प्रणम्योपविश्य) देवि ! अपि सह्या वेदना ? ।

धारिणी—अज्ज अत्थि मे विसेसो । [अद्यास्ति मे विशेषः ।]

(ततः प्रविशति यज्ञोपवीतबद्धाङ्गुष्ठः संभ्रान्तो विदूषकः)

विदूषकः—परित्ताअदु परित्ताअदु भवं । सप्पेण दट्ठोम्हि । [परित्रायतां परित्रायतां भवान् । सर्पेण दष्टोऽस्मि ।]

(सर्वे विषण्णाः)

राजा—कष्टं कष्टम्; क्व भवान्परिभ्रान्तः ?

विदूषकः—देविं देक्खिस्सं त्ति आआरपुप्फग्गहणकारणादो पमदवणं गदोम्हि। [देवीं द्रक्ष्यामीत्याचारपुष्पग्रहणकारणात्प्रमदवनं गतोऽस्मि ।]

देवी—हद्धी हद्धी, अहं एव्व वम्हणस्स जीविदसंसअणिमित्तं जादम्हि । [हा धिक् हा धिक्; अहमेव ब्राह्मणस्य जीवितसंशयनिमित्तं जातास्मि ।]

King (inclining reverently to the Parivrājikā and sitting down).—Queen ! Is the pain now endurable ?

Queen.—Thank you, there is some improvement now.

Enter the Vidūshaka in a state of alarm, with his finger tied up with his sacrificial cord.

Vidūshaka.—Alas ! Alas ! I have been bitten by a snake.

All of them are horrified.

King.—Alas ! Where have you been wandering ?

Vidūshaka—I went to the pleasure-grove to gather the customry[1] *bouquet*, because I was about to visit the Queen—save me ! save me !

Queen.—Alas ! Alas ! I have become the cause of a Brāhman's life being in jeopardy.

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[1] Shankar Pandit says, required by the custom of the good *Achāra*= *sishṭāchāra*." I think the English word "customary" expresses this idea. It was proper to take flowers with one when approaching a god or great personage.

विदूषकः—तर्हि असोअत्थवअकालणादो पसारिदो दक्खिणहत्थो। तदो कोडरणिग्गदेण सप्परूवेण कालेण दट्ठोम्हि। णं एदाइं दुवे दंसणपदाइं। [तस्मिन्नशोकस्तबककारणात्प्रसारितो दक्षिणहस्तः। ततः कोटरनिर्गतेन सर्परूपेण कालेन दष्टोऽस्मि। नन्वेते द्वे दंशनपदे।] (इति दंशं दर्शयति)

परिव्राजिका—तेन हि दंशच्छेदः पूर्वकर्मेति श्रूयते। स तावदस्य क्रियताम्।

छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम्।
एतानि दष्टमात्राणामायुष्याः प्रतिपत्तयः ॥४॥

राजा—संप्रति विषवैद्यानां कर्म। जयसेने ! क्षिप्रमानीयतां ध्रुवसिद्धिः।

प्रतीहारी—जं देवो आणवेदि। [यद्देव आज्ञापयति।] (इति निष्क्रान्ता)

विदूषकः—अहो, पावेण मिच्चुणा गहीदोम्हि। [अहो, पापेन मृत्युना गृहीतोऽस्मि।]

Vidūshaka.—Then, as I streched out my hand to pluck a cluster of Aśoka-flowers, Death in the form of a snake came out of the trunk and bit me on the finger. Here, indeed, are the two marks of the teeth. (*He shows them the bite.*)

Parivrājikā.—The best remedy for that is said to be excision of the bitten part; let that remedy be adopted in this case.

The excision of the bite, or its cauterization, or the letting of blood from the wound;[1] these are the prescribed expedients for saving the lives of men who are bitten by snakes, but they must be employed immediately. (4)

King.—Now it is time for the poison-doctors to do their work. Jayasenā, let Dhruvasiddhi be quickly brought.

Door-keeper.—As the king commands.

[*Exit Door-keeper.*

Vidūshaka.—Alas! I am seized by cruel death.

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[1] Tārānātha reads *kshatasyāraktamokshaṇam*, which he explains as the complete draining of blood of the wounded part.

राजा—मा कातरो भूः। अविषोऽपि कदाचिद्दंशो भवेत्।

विदूषकः—कहं ण भाइस्सं ? सिमसिमाअंति मे अंगाइं। [कथं न भेष्यामि। सिमसिमायन्ति मेऽङ्गानि] (इति विषवेगं रूपयति)

देवी—हा, दंसिदं असुहं यिआरेण। अवलंबध बम्हणं [हा, दर्शितमशुभं विकारेण अवलम्बध्वं ब्राह्मणम्।]

(परिजनः ससंभ्रममवलम्बते)

विदूषकः—(राजानं विलोक्य) भोः ! भवदो बालत्तणादो वि पिअवअस्सोम्हि। तं विआरिअ अपुत्ताए मे जणणीए जोगक्खेमं वहेहि। [भोः ! भवतो बाल्यादपि प्रियवयस्योऽस्मि। तद्विचार्यपुत्राया मे जनन्या योगक्षेमं वह।]

राजा—मा भैषीर्गौतम ! स्थिरो भव। अचिरात्त्वां वैद्यश्चिकित्सिष्यति।

King.—Do not be alarmed. A bite may sometimes be free from venom.

Vidūshaka.—How can I help fearing ? My limbs are convulsed.

He pretends that the poison is beginning to take effect.

(*Queen advancing*).—Alas ! Alas ! A most calamitous snake-bite ![1] Support him ! Support him !

(*The attendants support him in a state of great trepidation*).

Vidūshaka (*looking towards the King*).—Ah ! I have been your dear companion from childhood : take that into consideration[2] and undertake the maintenance and protection of my sonless mother.

King.—Do not be afraid. The doctor will cure you in a moment. Be calm.

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[1] Kāṭayavema explains *viāreṇa* as *vishāreṇa.* Tāranātha takes it to mean *vikāreṇa.* So does Bollensen and thinks *daṃsidaṃ* stands for *darśitaṃ.* He translates "An aggravation of the symptoms shows itself. He is getting wrose."

[2] Bollensen and Tāranātha read *aviāreṇa.* The former explants it as *avichāreṇa* without delay; the latter as *avikāreṇa,* without neglect, even, if I die.

(प्रविश्य)

जयसेना—देव ! आणाविदो ध्रुवसिद्धी विण्णावेदि-इह एव्व आणीअदु सो गोदमो त्ति। [देव ! आज्ञापितो ध्रुवसिद्धिर्विज्ञापयति-इहैवानीयतां स गौतम इति।]

राजा—तेन हि वर्षवरपरिगृहीतमेनं तत्रभवतः सकाशं प्रापय।

जयसेना—तहा। [तथा।]

विदूषकः—(देवीं विलोक्य) भोदि ! जीवेअं वा ण वा ? जं मए अत्तभवंतं सेवमाणेण ते अवरद्धं तं मरिसेहि। [भवति ! जीवेयं वा न वा ? यन्मयाऽत्रभवन्तं सेवमानेन तेऽपराद्धं तन्मृष्यस्व।]

देवी—दीहाऊ होहि। [दीर्घायुर्भव।]

(निष्क्रान्तो विदूषकः प्रतीहारी च)

राजा—प्रकृतिभीरुस्तपस्वी, ध्रुवसिद्धिमपि यथार्थनामानं सिद्धिमन्तं न मन्यते।

(*Enter Door-keeper.*)

Door-keeper (*Jaisena*).—King ! Dhruvasiddhi desires that Gautama be brought to him.

King.—Then cause him to be carried by the Chamberlain into the presence of the doctor.

Door-keeper (*Jaisena*).—Very well.

Vidūshaka (*looking towards the Queen*).—Lady ! Whether I live or die, pardon all the faults that I may have committed against thee to oblige the King.

Queen.—May you live to a good old age.

[*Exeunt Vidsūhaka and Door-keeper*.

King.—The poor fellow is naturally timid. Besides, I believe that Dhruvasiddhi[1] will be successful in curing him, since he is rightly named the "infallible doctor."

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[1] The word Dhruvasiddhi, means, "one whose success is certain."

(प्रविश्य)

जयसेना—जेदु जेदु भट्टा। धुवसिद्धी विण्णावेदि उदकुंभविहाणेण सप्पमुद्दिअं किंपि कप्पइदव्वं। तं अण्णेसीअदु त्ति। [जयतु जयतु भर्ता। ध्रुवसिद्धिर्विज्ञापयति—उदकुम्भविधानेन सर्पमुद्रितं किमपि कल्पयितव्यम्। तदन्विष्यतामिति।]

धारिणी—इदं सप्पमुद्दिअं अंगुलीअअं। पच्छा मम हत्थे देहि णं। [इदं सर्पमुदितमङ्गुलीयकम्। पश्चान्मम हस्ते देह्येतत्।] (इत्यङ्गुलीयकं ददाति)

(प्रतीहारी गृहीत्वा स्थिता)

राजा—जयसेने! कर्मसिद्धावाशु प्रतिपत्तिमानय।

(*Enter Door-keeper*)

Door-keeper.—Victory to the King! Dhruvasiddhi asserts that something with the image of a snake on it must be endowed with the power of counteracting poison by means of the ceremony called Udakumbhavidhāna.[1] So he orders that something with the image of a snake on it be brought.

Queen.—Here is a ring with a snake on the stone. Afterwards give it back into my hand (*with these words she gives it to the door-keeper*).

King.—Jayasenā! When the business is done, bring the healing talisman[2] back quickly.

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[1] I think Shankar Pandit, though he adopts Kāṭayavema's reading in his second edition, really prefers that given in his first edition *udakumbhavidhāṇe sappamudiaṃ kampi aṇṇeviadutti*, let something having the image of a snake on it be obtained for the purpose of performing the *Udakumbhavidhāna*, that is to say, the enchanting of water, placed in jar, by means of *mantras* and other ceremonies. The enchanted water would then be sprinkled on the bite.

[2] I have taken *pratipatti* to mean instrument. Tārānātha takes it to mean—to the proper place, *i. e.*, into the Queen's possession. I borrow the phrase, "the business is done" from Sankar Pandit. It has, of course, a double meaning.

प्रतीहारी—जं देवो आणवेदि । [यद्देव आज्ञापयति ।]

(इति निष्क्रान्ता)

परिव्राजिका– यथा मे हृदयमाचष्टे तथा निर्विषो गौतमः ।

राजा—भूयादेवम् ।

(प्रविश्य)

जयसेना—जेदु देवो भट्टा । णिवुत्तविसवेगो गोदमो मुहुत्तेण पकिदित्थो संवुत्तो । [जयतु देवो भर्ता । निवृत्तविषवेगो गौतमो मुहूर्तेन प्रकृतिस्थः संवृत्तः ।]

धारिणी—दिट्ठिआ वअणीआदो मुत्तम्हि । [दिष्ट्या वचनीयान्मुक्तास्मि ।]

प्रतीहारी—एसो उण अमच्चो वाहतओ विण्णवेदि - राअकज्जं वहु मंतिदव्वं, दंसणेण अणुग्गहं इच्छामि त्ति । [एष पुनरमात्यो वाहतको विज्ञापयति—राजकार्यं वहु मन्त्रियतयम्, तद्दर्शनेनानुग्रहमिच्छामीति ।]

धारिणी—गच्छदु अज्जउत्तो कज्जसिद्धीए । [गच्छत्वार्यपुत्रः कार्यसिद्धये ।]

Door-keeper.—As the King commands.

[*Exit Door-keeper.*]

Parivrājikā.—My heart tells me, Gautama is free from the effects of poison.

King.—So be it.

Door-keeper (entering). Victory to the King. The violence of the poison has ceased, and Gautama has in a moment become as well again as ever.

Queen.—It is a great blessing that I am clear of blame.[1]

Door-keeper.—But this Minister Vāhatva sends the following message. There are many of the King's affairs which I should like to talk over with him. Therefore I beg to be favoured with an interview.

Queen.—Go, my husband, and may you be successful in your affairs.[2]

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[1] *i. e.*, of the guilt of having been indirectly the cause of the death of a Brahman.

[2] The audience, of course, understand that the affairs are really love affairs.

राजा—देवि ! आतपाक्रान्तोऽयमुद्देशः । शीतक्रिया चास्या रुजः प्रशस्ता । तदन्यत्र नीयतां शयनीयम् ।

देवी—बालिआओ ! अज्जउत्तवअणं अणुचिट्ठह । [बालिकाः ! आर्यपुत्रवचनमनुतिष्ठत ।]

परिजनः—तह । [तथा ।]

(निष्क्रान्ता देवी परिव्राजिका परिजनश्च)

राजा—जयसेने ! गूढेन पथा मां प्रमदवनं प्रापय ।

जयसेना—इदो इदो देवो । [इत इतो देवः ।]

राजा—जयसेने ! समाप्तकृत्यो ननु गौतमः ।

जयसेना—अह इं । [अथ किम्]

राजा—

इष्टाधिगमनिमित्तं प्रयोगमेकान्तसाध्यमपि मत्वा ।
संदिग्धमेव सिध्यै कातरमाशङ्कते हृदयम् ॥५॥

King.—Queen, this place is exposed to the sun, and cold treatment is recommended as best for this complaint; therefore let your couch be removed to another spot.

Queen.—Come, my girls, carry out the King's orders.

Attendants.—Very well.

[*Exeunt Queen, the Parivrājika and attendants.*

King.—Jayasenā, lead me to the pleasure-grounds by a secret path.

Jayasenā.—Let the King come this way.

King.—Jayasenā, has Gautama accomplished his purpose?

Jayasenā.—Certainly.

King.—Though I all along thought the device wonderfully well adopted for effecting our object, my heart was doubtful about the result, and timidly apprehensive. (5)

A pleasure-house, probably so called from some points of water being attached to it. (S. P. P.)

(प्रविश्य)

विदूषकः—वड्ढदु भवं । सिद्धाइं दे मंगलकम्माइं । [वर्धतां भवान् । सिद्धानि ते मङ्गलकर्माणि ।]

राजा—जयसेने ! त्वमपि स्वं नियोगमशून्यं कुरु ।

जयसेना—जं देवो आणवेदि । [यद्देव आज्ञापयति ।] (इति निष्क्रान्ता)

राजा—गौतम ! क्षुद्रा माधविका । न खलु किंचिद्विचारितमनया ।

विदूषकः—देवीए अंगुलीअमुद्दिअं देक्खिअ कहं विआरेदि ? । [देव्या अङ्गुलीयकमुद्रां दृष्ट्वा कथं विचारयति ?]

राजा—न खलु मुद्रामधिकृत्य ब्रवीमि । एतयोर्बन्धयोः किंनिमित्तो मोक्षः ? किं वा देव्याः परिजनमतिक्रम्य भवान्संदिष्ट इत्येवमनया प्रष्टव्यम् ।

Enter Vidūshaka.

Vidūshaka.—Victory to the King! Your Majesty's auspicious affairs have turned out prosperously.

King.—Jayasenā, do you also return to your duties.

Jayasenā.—As the King commands.

[*Exit Jayasenā.*

King.—My friend, Mādhavikā is a bit of a vixen. Did she not hesitate at all ?

Vidūshaka.—How could any one possibly hesitate after seeing the Queen's signet ring ?

King.—I do not speak with reference to the signet ring. But she naturally ought to have asked what was the cause of the liberation of those two prisoners in that way, and why the Queen passed over all her own servants and commissioned you to take to message.

विदूषकः—णं पुच्छिदोम्हि। पुणो मंदस्स वि मे तस्सि पच्चुप्पण्णा मदी। [ननु पृष्टोऽस्मि। पुनर्मन्दस्यापि मे तस्मिन्प्रत्युत्पन्ना मतिः।

राजा—कथ्यताम्।

विदूषकः—भणिदं मए—देव्वचिंतएहिं विण्णाविदो राआ। सोवसग्गं वो णक्खत्तं, ता अवस्सं सव्वबंधमोक्खो करीअदु त्ति। [भणितं मया—दैवचिन्तकैर्विज्ञापितो राजा। सोपसर्गं वो नक्षत्रम्। तदवश्यं सर्वबन्धनमोक्षः क्रियतामिति।]

राजा—(सहर्षम्) ततस्ततः ?

विदूषकः—तं सुणिअ देवीए इरावदीचित्तं रक्खंतीए राआ किल मोएदि त्ति अहं संदिट्ठो त्ति। तदो जुज्जदि त्ति ताए एव्वं संपादिदो अत्थो। [तच्छ्रुत्वा देव्या इरावतीचित्तं रक्षन्त्या राजा किल मोचयतीत्यहं संदिष्ट इति। ततो युज्यत इति तयैवं संपादितोऽर्थः।]

राजा—(विदूषकं परिष्वज्य) सखे ! प्रियोऽहं खलु तव।

न हि बुद्धिगुणेनैव सुहृदामर्थदर्शनम्।
कार्यसिद्धिपथः सूक्ष्मः स्नेहेनाप्युपलभ्यते ॥६॥

Vidūshaka.—Of course, I was asked these questions. But with my usual presence of mind.

King.—Tell.

Vidūshaka.—I answered :—"The King has been told by the astrologers that his "star is threatened with misfortune, and that therefore "he had better release all the prisoners in his kingdom.

King (delightfully).—Just proceed.

Vidūshaka.—"When the Queen Dhāriṇi heard this, she wishing to "spare Irāvati's feeling ordered me to release the "prisoners and give out that the King wanted them set at "liberty." Thereupon Mādhavikā granted my request, saying that all was, as it should be.

King (embracing the Vidūshaka).—Friend, I see that you love me.

For not only by force of intellect does one see how to forward the interests of one's friends, the narrow path which leads to the attainment of success is discovered by affection also. (6)

विदूषकः—तुवरदु भवं। समुद्दघरए सहीसहिदं मालविअं ठाविअ भवंतं पच्चुग्गदोम्हि। त्वरतां भवान्! समुद्रगृहे सखीसहितां मालविकां स्थापयित्वा भवन्तं प्रत्युद्गतोऽस्मि।]

राजा—अहमेनां संभावयामि। गच्छाग्रतः।

विदूषकः—एदु भवं। (परिक्रम्य) एदं समुद्दघरं। [एतु भवान्। इदं समुद्रगृहम्।]

राजा—(साशङ्कम्) वयस्य! एषा कुसुमावचयव्यग्रहस्ता सख्यास्ते परिचारिका चन्द्रिका सं निकृष्टमागच्छति। इतस्तावदावां भित्तिगूढौ भवावः।

विदूषकः—अहो, कुंभीलएहिं कामुएहिं च परिहरणीआ खु चंदिआ। [अहो, कुम्भीलकैः कामुकैश्च परिहरणीया खलु चन्द्रिका।]

(उभे यथोक्तं कुरुतः)

राजा—गौतम! कथं नु ते सखी मां प्रतिपालयति? एहि, एनां गवाक्षमाश्रित्य विलोकयामि।

Vidūshaka.—Let your Highness make haste. I put Mālavikā with her friend in the lake summer-house and came immediately to meet you.

King.—I will go and welcome her there. Go on in front.

Vidūshaka.—Come, Sir, here is the lake summerhouse.

King (*anxiously*).—Here comes Chandrikā, the maid of your friend[1] Irāvatī, with her hands engaged in gathering flowers. Let us slip this way a minute and hide behind the wall.

Vidūshaka.—Thieves and lovers must avoid the moonlight.[2] (*Both do as the King said.*)

King.—Gautama! Do you suppose your friend is awaiting me? Come, let us go to this window, and look in.

---

[1] All the King's wives and beloved objects are thus called with reference to the Vidūshaka.

[2] As being "contraria furtis." Chandrikā, the name of the maid means "moonlight." The pun is sufficiently obvious.

विदूषकः—तह । [तथा ।]

(उभौ विलोकयन्तौ तिष्ठतः)

(ततः प्रविशति मालविका बकुलावलिका च).

बकुलावलिका—सहि ! पणम भट्टारं । [सखि ! प्रणम भर्तारम् ।]

मालविका—णमो दे । [नमस्ते ।]

राजा—शङ्के मे प्रतिकृति निर्दिशति ।

मालविका—(सहर्षं द्वारमवलोक्य) हला ! मं विप्पलंभेसि । [सखि ! मां विप्रलम्भयसि ।]

राजा—सखे ! हर्षविषादाभ्यामत्रभवत्याः प्रीतोऽस्मि ।

सूर्योदये भवति या सूर्यास्तमये च पुण्डरीकस्य ।
वदनेन सुवदनायास्ते समवस्थे क्षणादूढे ।।७।।

बकुलावलिका—णं एसो चित्तगदो भट्टा [नन्वेष चित्रगतो भर्ता ।]

उभे—(प्रणिपत्य) जेदु भट्टा । [जयतु भर्ता ।]

Vidūshaka—All right.

(Both stand looking on.)

Then are discovered Mālavikā and Vakulāvalikā.

Vakulāvalikā—Come now, prostrate yourself before the king.[1]

Mālavikā (joyfully).—I salute your majesty.

King.—I guess Vakulāvalikā is showing her my picture.

Mālavikā (Looking at the door, with a melancholy expression.) Alas! you are deceiving me.

King.—My friend, I am delighted with the lady's joy and despondency both. For the lovely-faced one's face presented in a moment the two appearance of the lotus, that which it wears when the sun is rising, and that which it assumes when he is setting. (7)

Vakulāvalikā.—Surely here is the King in a picture.

Both (prostrating themselves before the picture).—Victory, victory to the King!

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[1] A picture of him was hung up in the summer-house. Tārānātha puts into the mouth of Malāvikā *namaste yaḥ pārśvataḥ prishṭataścha driśyate*, honour to thee who art ever in my throughts.

मालविका—हला ! तदा संभमदिट्ठे भट्टिणो रूवे जहा ण वितिण्हह्मि, तहा अज्जवि मए भाविदो अवितिण्हदंसणो भट्टा । [सखि ! तदा संभ्रमदृष्टे भर्तू रूपे यथा न वितृष्णाऽस्मि, तथाद्यापि मया भावितोऽवितृष्णदर्शनो भर्ता ।]

विदूषकः—सुदं भवदा ? तत्तहोदी चित्ते जहा दिट्ठो तहा दिट्ठो भवं त्ति मंतेदि । मुहा दाणिं मंजूसा विअ रअणभंडअं जोव्वणगव्वं वहेसि । [श्रुतं भवता ? तत्रभवती चित्रे यथा दृष्टस्तथा दृष्टो भवानिति मन्त्रयति । मुधेदानीं मञ्जूषेव रत्नभाण्डं यौवनगर्वं वहसि ।]

राजा—सखे ! कुतूहलवानपि निसर्गशालीनः स्त्रीजनः । पश्य—

कार्त्स्न्येन निर्वर्णयितुं च रूप-
मिच्छन्ति तत्पूर्वसमागमानाम् ।
न च प्रियेष्वायतलोचनानां
समग्रवृत्तीनि विलोचनानि ॥८॥

Mālavikā.—Ha ! Before, when I was standing face to face with the King himself, I was not as completely satisfied with beholding his beauty as I am now. I have now looked on him attentively in the picture.[1]

Vidūshaka.—Did you hear ? The lady says that you look much better in the picture than you did when she saw you in bodily presence.[2] To no purpose do you wear the pride of youth as a casket encloses a gem.

King.—My friend, women, though full of curiosity, are naturally bashful. Observe ;

Though they desire to study completely the features of men they have an interview with for the first time, still the almond-eyed ones do not allow their gaze to fall full upon the beloved objects. (8)

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[1] Bollensen reads the Prākrit eqivalent of *stasmin samhhrame sthitā bhartū rūpa darśanena ṇa tathā vitṛishnāmi yathādya mayā bhāvito vitṛishṇa darśano rājā.* The King has had a more satisfactory look at myself than I have had at his picture owing to my excitement.

[2] Bollensen reads *atrabhavatī tvayā yathā dṛishṭā tathā na dṛishṭa bhavān.* You had a much better look at her than she has had at you.

मालविका—हला ! का एसा पासपरिउत्तमुहेण भट्टिणा सिणिद्धाए दिट्ठीए णिज्झाई अदि ? [सखि ! कैषा पार्श्वपरिवृत्तमुखेन भर्त्रा मे स्निग्धया दृष्ट्वा निध्यायते ?]

बकुलावलिका—णं इअं पासगदा इरावदी । [नन्वियं पार्श्वंगतेरावती ।]

मालविका – सहि ! अदक्खिणो विअ भट्टा मे पडिभादि, जो सव्वं देवीजणं उज्झिअ एक्काए मुहे बद्धलक्खो । [सखि ! अदक्षिण इव भर्ता मे प्रतिभाति, यः सर्वं देवीजनमुज्झित्वैकस्या मुखे बद्धलक्ष्यः ।]

बकुलावलिका—(आत्मगतम्) चित्तगदं भट्टारं परमत्थदो संकप्पिअ वसूअदि । होदु, क्रीडिस्सं दाव पदाए । (प्रकाशम्) हला ! भट्टिणो वल्लहा एसा । [चित्रगतं भर्तारं परमार्थतः संकल्प्यासूयति । भवतु, क्रीडिष्यामि तावदेतया । सखि ! भर्तुर्वल्लभैषा ।]

मालविका—तदो किं दाणिं अत्ताणं आआसइस्सं ? [ततः किमिदानीमात्मानमायासयिष्यामि ?] (इति सासूयं परावर्तते)

Mālavikā.—Who is this with face slightly averted, that the King is looking at with an affectionate glance ?

Vakulāvalikā.—Surely, this is Irāvatī at his side.

Mālavikā.—Friend, he seems to me rather rude to neglect all the Queens, and rivet his gaze on her face alone.

Vakulāvalikā (to herself).—So she treats the King's picture as if it were the original, and exhibits jealousy towards it. Good ! I will have some fun out of her. (*Aloud*) She is the King's favourite wife.

Mālavikā.—Then why do I give myself any trouble now ? (*She turns away pettishly*).

राजा—सखे ! पश्य—

भ्रूभङ्गभिन्नतिलकं स्फुरिताधरोष्ठं
सासूयमाननमितः परिवर्तयन्त्या ।
कान्तापराधकुपितेष्वनया विनेतुः
संदर्शितेव ललिताभिनयस्य शिक्षा ॥९॥

विदूषकः—अणुणअसज्जो दाणिं होहि । [अनुनयसज्ज इदानीं भव ।]

मालविका—अज्जगोदमो वि एत्थ एव संसेवदि णं । [आर्यगौतमोऽप्यत्रैव संसेवत एनम् ।] (पुनः स्थानान्तराभिमुखी भवितुमिच्छति ।)

बकुलावलिका—(मालविकां रुद्ध्वा) ण खु कुविदा दाणिं तुमं । [न खलु कुपितेदानीं त्वम् ।]

मालविका—जइ चिरं कुविदं एव्व मं मण्णेसि, एसो पच्चाणीअदि कोवो । [यदि चिरं कुपितामेव मां मन्यसे, एष प्रत्यानीयते कोपः ।]

King.—Look, my friend Mālavikā. As she turned away angrily from this quarter her face, the frontal mark of which was channelled by her frowns, and the lower lip of which was quivering, she seemed to exhibit the coquettish expression which was taught her by her instructor as appropriate in fits of anger on account of the fault of a lover. (9)

Vidūshaka.—Be prepared now to propitiate her.

Mālavikā.—Here too is the noble Gautama, shewing her respect. (*She again shows a desire to look in another direction.*)

Vakulāvalikā (*preventing Mālavikā from so doing*)—Surely you are not angry now.

Mālavikā.—If you think I am going to be angry for long, I hereby recall my anger.

राजा—(उपेत्य)

कुप्यसि कुवलयनयने ! चित्रार्पितचेष्टया किमेतन्मे ।
ननु तव साक्षादयमहमनन्यसाधारणो दासः ॥१०॥

बकुलावलिका—जेदु जेदु भट्टा । [जयतु जयतु भर्ता ।]

मालविका—(आत्मगतम्) कहं चित्तगदो भट्टा मए असूइदो ? [कथं चित्रगतो भर्ता मयासूयितः ?] (प्रकाशम्, सव्रीडवदनमञ्जलिं करोति)

(राजा मदनकातर्यं रूपयति)

विदूषकः—किं भवं उदासीणो विअ दीसइ ? [किं भवानुदासीन इव दृश्यते ?]

राजा—अविश्वसनीयत्वात्सख्यास्तव ।

विदूषकः—अत्तहोदीए अअं कहं तुह अविस्सासो ? [अत्रभवत्यामयं कथं तवाविश्वासः ?]

राजा—श्रूयताम्—

पथि नयनयोः स्थित्वा स्वप्ने तिरोभवति क्षणात्
सरति सहसा बाह्वोर्मध्यं गतापि सखी तव ।

King (*entering*).—Oh lotus-eyed one, why art thou angry with me on account of an action represented in a picture ? Surely I am here in presence of thee, a slave devoted to thee alone. (10)

Vakulāvalikā.—Victory to the King !

Mālavikā (*to herself*).—What ? did I show ager towards the king's portrait ? (*With bashful face folds her hands in a suppliant attitude.*)

(*The King appears to be distracted with love.*)

Vidūshaka.—Why do you seem so apathetic ?

King.—Because your friend is so untrustworthy.

Vidūshaka.—Do you distrust the lady so much ?

King.—Listen ! She appears in a dream directly in

मनसिजरुजा क्लिष्टस्यैवं समागममायया
कथमिव सखे ! विस्रब्धं स्यादिमां प्रति मे मनः ? ॥११॥

बकुलावलिका—सहि ! बहुसो खु भट्टा विप्पलद्धो । दाणि दाव तुए अत्ता विस्सासणिज्जो करीअदु । [सखि ! बहुशः किल भर्ता विप्रलब्धः । तत्त्वयात्मा विश्वसनीयः क्रियताम् ।]

मालविका—सहि ! मह उण मंदभग्गाए सिविणसमाअमो वि भट्टिणो दुल्लहो आसि । [सखि ! मम पुनर्मन्दभाग्यायाः स्वप्नसमागमोऽपि भर्तुर्दुर्लभ आसीत् ।]

बकुलावलिका—भट्टा कहेदु से उत्तरं । [भर्ता कथयत्वस्या उत्तरम् ।]

राजा—

उत्तरेण किमात्मैव पञ्चबाणाग्निसाक्षिकम् ।
तव सख्यै मया दत्तो न सेव्यः सेविता रहः ॥१२॥

बकुलावलिका—अणुगहीदम्ह । [अनुगृहीते स्वः ।]

front of my eyes, and immediately vanishes; when she has come within the grasp of my arms, she suddenly darts forth again, though she is a weak woman;[1] how can my mind be made by the mere delusion of a union to repose any trust in her while I am thus afflicted with the pain of love?[2] (11)

Vakulāvalikā.—Friend, often has the King been deceived, so now show yourself a person to be trusted.

Mālavikā.—But, my friend, I, unlucky woman that I am, found union with the King hard to obtain even in a dream.

Vakulāvalikā.—King, give her an answer.

King.—What is the use of giving her an answer? I have given myself to your friend in presence of the fire of love; I am not her master, but her servant in secret. (12)

Vakulāvalikā.—I am highly honoured by this favorable answer.

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[1] *Abalā* means "week" and also "a woman." The pun, as Shankar Pandit observes, is apparent enough.

[2] Literally, the mind-born one,

विदूषकः—(परिक्रम्य, ससंभ्रम्) बउलावलिए ! एसो बालासोअरुक्खस्स पल्लवाइं लंघेदि हरिणो। एहि णिवारेम णं [वकुलावलिके ! एष बालाशोकवृक्षस्य पल्लवानि लङ्घयति हरिणः। एहि निवारयाव एनम्।]

बकुलावलिका—तह। [तथा] (इति प्रस्थिता)

राजा—वयस्य ! एवमेवास्मिन्रक्षणक्षणेऽत्रहितेन त्वया भवितव्यम्।

विदूषकः—एव्वं वि गोदमो संदिसेअदि। [एवमपि गौतमः संदिश्यते।]

बकुलावलिका—(परिक्रम्य) अज्ज गोदम ! अहं अप्पआसे चिट्ठामि। तुमं दुवाररक्खओ होहि। [आर्यं गौतम ! अहमप्रकाशे तिष्ठामि। त्वं द्वाररक्षको भव।]

विदूषकः—जुज्जइ। [युज्यते।]

(निष्क्रान्ता बकुलावलिका)

विदूषकः—इमं दाव फलिहक्खंभं अस्सिदो होमि (इति तथा कृत्वा) अहो, सुहप्परिसदा सिलाविसेसस्स। [इमं तावत्स्फटिकस्तम्भमाश्रितो भवामि। अहो, सुखस्पर्शता शिलाविशेषस्य।] (इति निद्रायते)

(मालविका ससाध्वसा तिष्ठति)

Vidūshaka (walking round with an air of agitation.)—Vakulāvalikā ! Here is a deer coming to browse upon the shoots of the young Aśoka-tree, let us therefore drive it off.

Vakulāvalikā.—Very well. (*She starts off.*)

King.—You must be on the lookout to guard us also.

Vidūshaka.—This also is a duty imposed on Gautama.

Vakulāvalikā.—Noble Gautama, I will remain in some lurking-place, do you guard the door.

Vidūshaka.—That is quite proper.

[*Exit Vakulāvalikā.*

In the meanwhile I will be down upon this crystal slab. Oh ! how pleasant to the feel is this delicious stone. (*He falls asleep.*)

Mālavikā looks bashful.

राजा—

विसृज सुन्दरि ! संगमसाध्वसं
तव चिरात्प्रभृति प्रणयोन्मुखे ।
परिगृहाण गते सहकारतां
त्वमतिमुक्तलताचरितं मयि ॥१३॥

मालविका—देवीए भएण अत्तणो वि पिअं कादुं ण पारेमि । [देव्या भयेनात्मनोऽपि प्रियं कर्तुं न पारयामि ।]

राजा—अयि ! न भेतव्यम् ।

मालविका—(सोपालम्भम्) जो ण भाअदि सो मए भट्टिणीदंसणे दिट्ठसामत्थो भट्टा । [यो न बिभेति स मया भट्टिनीदर्शने दृष्टसामर्थ्यो भर्ता ।]

राजा—

दाक्षिण्यं नाम बिम्बोष्ठि ! नायकानां कुलव्रतम् ।
तन्मे दीर्घाक्षि ! ये प्राणास्ते त्वदाशानिबन्धनाः ॥१४॥

King.—Dismiss your bashfulness, Oh beautiful one, with regard to me who have been so long devoted to thee ; I have become like the mango-tree ; do thou assume the part of the Atimukta creeper. (13)

Mālavikā.—Through fear of the Queen I cannot do what my heart approves.

King.—Oh ! there is no ground for fear.

Mālavikā.—The King, who is now so fearless, has been seen by me in much the same state as myself on beholding the Queen.

King.—Politeness indeed, Oh, Bimba-lipped one, is an invariable characteristic[1] of the descendants of Bimbaka ; nevertheless such life as I possess, Oh almond-eyed one, is entirely dependent upon the hope of thy favour. (14)

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[1] *Kulavrata*, a family custom handed down from generation to generation, such as the celebration of a festival in honour of any deity on a particular day annually. Bimbaka was the name of one of the forefathers of Agnimitra. (S.P.P.)

तदनुगृह्यतां चिरानुरक्तोऽयं जनः। (इति संश्लेषमुपजनयति)

(मालविका नाट्येन परिहरति)

राजा —(आत्मगतम्) रमणीयः खलु नवांगनानां मदनविषयव्यापारः।

तथा हि इयम्—

हस्तं कम्पयते रुणद्धि रशनाव्यापारलोलाङ्गुलीः
स्वौ हस्तौ नयति स्तनावरणतामालिङ्ग्यमाना बलात् ।
पातुं पद्मलनेत्रमुन्नमयतः साचीकरोत्याननं
व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येव मे ॥१५॥

(ततः प्रविशतीरावती निपुणिका च)

इरावती—हञ्जे णिउणिए ! सच्चं तुमं परीगदत्था चंदिआए। समुद्दघरअलिदे सइदो एआई अज्जगोदमो दिट्ठो त्ति। [हञ्जे निपुणिके ! सत्यं त्वं परिगतार्था चन्द्रिकया। समुद्रगृहालिन्दे शयित एकाकी आर्यगौतमो दृष्ट इति।]

निपुणिका—अण्णहा कहं भट्टिणीए विण्णावेमि ? [अन्यथा कथं भट्टिन्यै विज्ञापयामि ?]

* So favour me who am attached to you since long (*gesticulates embracing her*).

(*Mālavika gesticulating avoiding it*)

King—(*To himself*) How pleasant indeed are the actions of young ladies in the matter of love. For :—

While trembling she obstructs the hand the fingers of which are actives in the work of girdle; when embraced perforce, she makes her hands cover the breast, when raised to kiss, she turns away her face with eyes having beautiful eye lashes. Even under pretext I feel the pleasures which one gets on actual fulfilment of ones desire. (15).*

Enter Irāvatī and Nipuṇikā.

Irāvatī.—Nipuṇikā, my girl, did Chandrikā really tell you that she saw the noble Gautama alone on the terrace of the lake summer-house ?

Nipuṇikā.—Otherwise I should not have dared to tell your Highness so.

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* The portion under asterisks is our translation which was not given in the original translation.

इरावती—तेण हि तहिं एव्व गच्छम्ह संसआदो मुत्तं अज्जउत्तस्स पिअवअस्सं पुच्छिदुं अ। [तेन हि तत्रैव गच्छामः संशयान्मुक्तमार्यपुत्रस्य प्रियवयस्यं द्रष्टुं च ।]

निपुणिका—सावोसेसं विअ भट्टिणीए वअणं । [सावशेषमिव भट्टिन्या वचनम् ।]

इरावती—अण्णं च चित्तगदं अज्जउत्तं पसादेदुं । [अन्यच्च चित्रगतमार्यपुत्रं प्रसादयितुम् ।]

निपुणिका—अह दाणिं कहं णु भट्टा एव्वं अणुणीअदि ? [अथेदानीं कथं नु भर्तैवमनुनीयते ?]

इरावती—मुद्धे ! जारिसो चित्तगदो णं तारिसो एव्व अण्णसंकंतहिअओ अज्जउत्तो। केवलं उवआरादिक्कमं पमज्जिदुं अअं आरम्भो । [मुग्धे ! यादृशश्चित्रगतो ननु तादृश एवान्यसंक्रान्तहृदय आर्यपुत्रः । केवलमुपचारातिक्रमं प्रमार्जितुमयमारम्भः ।]

निपुणिका—इदो इदो भट्टिणी । [इत इतो भट्टिनी ।]

(उभे परिक्रामतः)

(प्रविश्य)

Irāvatī.—Then let us go there in order to enquire after the health of my husband's dear friend rescued from imminent peril, and—

Nipuṇikā.—Your Highness seems to have something further to say.

Irāvatī.—And also to apologize to the picture of the King.

Nipuṇikā.—Why do you not endeavour to propitiate the King himself ?

Irāvatī.—Silly girl, a husband whose heart is devoted to another is no better than the picture of a husband. My present object is only to atone for my want of proper respect.

Nipuṇikā.—This way, your Highness.

(They walk round.)

Enter a female Servant.

चेटी—जेदु जेदु भट्टिणी। भट्टिणि ! देवी भणादि—ण मे मच्छरस्स एसो कालो। तेण खु बहुमाणं वड्ढेदुं वअस्साए सह णिअलबंधणे किदा मालविआ। जइ अणुमण्णसि अज्जउत्तस्स पिअं कादुं, तहा करेमि। जं तुह इच्छिअं तं मे भणाहि त्ति। [जयतु जयतु भट्टिनी। भट्टिनि ! देवी भणति—न मे मत्सरस्यैष कालः। तेन खलु बहुमानं वर्धयितुं वयस्यया सह निगड़बन्धने कृता मालविका। यद्यनुमन्यसे आर्यपुत्रस्य प्रियं कर्तुं, तथा करोमि। यत्तवेष्टं तन्मे भणेति।]

इरावती—णाअरिए ! विण्णावेहि देवीं—का वअं भट्टिणीं णिओजेदुं ? परिअण-णिग्गहेण दंसिदो मइ अणुग्गहो। कस्स वा पसादेण अअं जणो वड्ढदि त्ति। [नागरिके ! विज्ञापय देवीम्—का वयं भट्टिनीं नियोजयितुम्। परिजननिग्रहेण दर्शितो मय्यनुग्रहः। कस्य वा प्रसादेनायं जनो वर्धत इति।]

चेटी—तह। [तथा।] (इति निष्क्रान्ता)

निपुणिका—(परिक्रम्यावलोक्य च) भट्टिणि ! एसो दुवारुद्देसे समुद्दघरस्स विपणिगदो विअ बलीवद्दो अज्जगोदमो आसीणो एव्व णिद्दाअदि। [भट्टिनि ! एष द्वारोद्देशे समुद्रगृहस्य विपणिगत इव बलीवर्द आर्यगौतम आसीन एव निद्रायते।]

Servant.—Victory to your Highness !

The Queen[1] says :—"This is not proper occasion for me to show jealousy, and it was only in order to increase the great respect in which you are held that I put Mālavikā in fetters together with her friend; if you give me leave I will intercede with the King on your behalf. Let me know your wish."

Irāvatī.—Nāgarikā, give the Queen this message from me. Who am I that I should commission the Queen to execute my wishes ? She has shewn great condescension towards me in punishing her attendants. What other person in the world honours me with favourable notice ?

Servant.—I will do so. [*Exit.*

Nipuṇikā (walking round and looking)—Your Highness, here is Gautama reclining in perfect confidence on the threshold of the lake snmmer-house, and sleeping like an ox in the market[2]

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[1] That is, the head Queen, Dhāriṇī.

[2] The bull here referred to is a *vasu* or *pol*, who is sacred being let loose as part of some funeral ceremonies, He lives on grain which

इरावती—अच्चाहिदं; ण खु सावसेसो विसविआरो हवे। [अत्याहितम् ; न खलु सावशेषो विषविकारो भवेत् ।]

निपुणिका—पसण्णमुहवण्णो दीसइ। अवि अ धुवसिद्धिणा चिइच्छिदो। ता से असंकणिज्जं पावं। [प्रसन्नमुखवर्णो दृश्यते। अपि च ध्रुवसिद्धिना चिकित्सितः। तदस्याशङ्कनीयं पापम् ।]

विदूषकः—(उत्स्वप्नायते) भोदि मालविए ! [भवति मालविके !]

निपुणिका—सुदं भट्टिणीए—कस्स एसो अत्तणिओअसंपादणे विस्ससणिज्जो हदासो ? सव्वकालं इदो एव्व सोत्थिवाअणमोदएहिं कुच्छिं पूरिअ संपदं मालविअं उस्सिविणावेदि। [श्रुतं भट्टिन्या—कस्यैष आत्मनियोगसंपादने विश्वसनीयो हताशः ? सर्वंकालमित एव स्वस्तिवाचनमोदकैः कुक्षिं पूरयित्वा सांप्रतं मालविकामुत्स्वप्नायते ।]

विदूषकः—इरावदिं अदिक्कमंती होहि। [इरावतीमतिक्रामन्ती भव ।]

Irāvatī.—That is ominous. It can hardly be the case, I hope, that any bad effects of the poison still remain.

Nipuṇikā.—The expression of his face is tranquil Moreover, he has been treated by Dhruvasiddhi. Therefore nothing evil need be suspected.

Vidūshaka (*beginning to talk in his sleep*).—Lady Mālavikā——

Nipuṇikā.—Did your Highness hear? Whose son is this wretch? The rascal who has always filled his belly with complimentary sweetmeats given by our faction, is now talking in his sleep about Mālavikā.

Vidūshaka (*continues to talk in his sleep*).—May you cut out Irāvatī!

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all consider it good charity to supply to him, and he also helps himself to the grain exposed for sale in shops. He becomes very fat and squats quietly near some shop, and dozes away without fear of being disturbed. (S. P. P.)

निपुणिका—एदं अच्चाहिदं; इमं भुअंगभीरुअं बम्हबंधुं इमिणा भुअंगकुडिलेण दंडकट्ठेण खंभंतरिदा भाअइस्सं । [एतदत्याहितम्; इमं भुजंगभीरुकं ब्रह्मबन्धुमनेन भुजंगकुटिलेन दण्डकाष्ठेन स्तम्भान्तरिता भीषयिष्यामि ।]

इरावती—अरुहदि एव्व किदग्घो उवद्दवस्स । [अर्हत्येव कृतघ्न उपद्रवस्य ।]

(निपुणिका विदूषकस्योपरि दण्डकाष्ठं पातयति ।)

विदूषकः—(सहसा प्रबुध्य) अविहा अविहा, भो वअस्स ! सप्पो मे उवरि पडिदो । [अविधा अविधा; भो वयस्य ! सर्पो म उपरि पतितः ।]

राजा—(सहसोपसृत्य) सखे ! न भेतव्यं न भेतव्यम् ।

मालविका—(अनुसृत्य) भट्टा ! मा दाव सहसा णिक्कम । सप्पो त्ति भणीअदि । [भर्तः ! मा तावत्सहसा निष्क्राम । सर्प इति भण्यते ।]

Nipuṇikā.—This is outrageous. I will hide behind the pillar and frighten with this stick of mine, which is crooked like a snake, this scoundrelly Brāhman, who is so much afraid of serpents.

Irāvatī.—Indeed, the treacherous rogue deserves some misfortune.[1]

Nipuṇikā pitches her stick on to the body of the Vidūshaka.

Vidūshaka (waking up suddenly).—Woe is me ! A snake has fallen upon me.

King (rushing up immediately).—Friend do not be afraid, do not be afraid !

Mālavikā (following him).—Sir, do not rush out so heedlessly, he says there is a snake there.

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[1] Bollensen has *sappadaṃsaṇaṃ*, to be bitten by a snake.

इरावती—हद्धि हद्धि; भट्टा इदो एव्व धावदि । [हा धिक् हा धिक्; भर्ता इत एव धावति ।]

विदूषकः—(सप्रहासम्) कहं दंडकट्ठं एदं । अहं उण जाणे जं मए केदईकंटएहिं दंसं करिअ सप्पस्स उवरि अअसो किदं, तं मे फलिदं त्ति [कथं दण्डकाष्ठमेतत् । अहं पुनर्जाने यन्मया केतकीकण्टकेदंशं कृत्वा सर्पस्योपर्ययशः कृतम्, तन्मे फलितमिति ।]

(प्रविश्य पटाक्षेपेण)

वकुलावलिका—मा दाव भट्टा पविसदु । इह कुडिलगई सप्पो विअ दीसदि । [मा तावद्भर्ता प्रविशतु । इह कुटिलगतिः सर्प इव दृश्यते ।]

इरावती—(स्तम्भान्तरिता राजानं सहसोपेत्य) अवि णिव्विग्घमणोरहो दिवासंकेदो मिहुणस्स ? [अपि निर्विघ्नमनोरथो दिवासंकेतो मिथुनस्य ?]

Irāvatī.—Alas ! Alas ! Here is the King running out of the house.

Vidūshaka (*laughing*).—What ! is this only a stick ? I think, however, that I have received the just reward of my presumption in imitating the bite of a serpent with *ketakī*-thorns.

Enter Vakulāvalikā hurriedly.[1]

Vakulāvalikā.—Do not advance, Oh King ! In this direction I believe I see a serpent—a serpent crooked in its going.[2]

Irāvatī (*advancing towards the King*).—Did you find your mid-day meeting as delicious as you expected ?

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[1] Literally, tossing aside the stage-curtain.

[2] Tārānātha observes that Irāvatī is called a serpent on account of the crookedness of her mind.

(सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः)

राजा—प्रिये ! अपूर्वोऽयमुपचारः ।

इरावती—बकुलावलिए ! दिट्ठिआ दुच्चाहिआरविसआ संपुण्णा दे पइण्णा ? [बकुलावलिके ! दिष्ट्या दूत्यभिसारविषया संपूर्णा ते प्रतिज्ञा ।]

बकुलावलिका—पसीददु भट्टिणी । किं मए किदंत्ति देवो पुच्छिदव्वो । दद्दुरा वाहरंतित्ति किं देवो पुहवीए परिसिदुं विरमदि ? । [प्रसीदतु भट्टिनी । किं मया कृतमिति देवः प्रष्टव्यः । दर्दुरा व्याहरन्तीति किं देवः पृथिव्यां वर्षितुं विरमति ?]

विदूषकः—मा दाव, भोदीए दंसणमत्तेण अत्तभवं पणिवादलंघणं विसुमरिदो । तुमं उण अज्जवि पसादं ण गेण्हसि ? [मा तावत् । भवत्या दर्शनमात्रेणात्रभवान् प्रणिपातलङ्घनं विस्मृतः । त्वं पुनरद्यापि प्रसादं न गृह्णासि ?]

(All are confused on beholding Irāvatī.)

King.—Darling, this is an extraordinary form of salutation.

Irāvatī.—Allow me also to congratulate you, Vakulāvalikā, on the way in which you have made good your promise of acting as a go-between.

Vakulāvalikā.—Let your Highness have compassion on us. Does Indra forget[1] the earth because the frogs croak ?

Vidūshaka.—Queen, do not go on in this way. Merely on beholding you the King forgot your previous rejection of his humble prostration, but you refuse to be reconciled even now.

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[1] Tārānātha reads *smarati vismarati*. "Is it the croaking of the frogs that brings the rain ?" He explains it that the King's behaviour is the result of his own passion, and has nothing to do with Vakulāvalikā's suggestions. Shankar Pandit obvserves :—"Vakulāvallikā means that whatever she and her poor friend Mālavikā may have said about the King, that talk would have no more effect upon the King's love to Irāvatī than the croaking of frogs has on the love of the cloud for the earth. Bollensen and Kāṭayavema have *varshitum viramati*, cease to him on the earth.

इरावती—कुविदा दाणिं अहं किं करिस्सं? [कुपितेदानीमहं किं करिष्यामि?]

राजा—एवमेतत्, अस्थाने कोप इत्यनुपपन्नं त्वयि। तथा हि

कदा मुखं वरतनु! कारणादृते
तवागतं क्षणमपि कोपपात्रताम्।
अपर्वणि ग्रहकलुषेन्दुमण्डला
विभावरी कथय कथं भविष्यति ॥१६॥

इरावती—अट्ठाणे त्ति सुट्ठु वाहरिदं अज्जउत्तेण। अण्णसंकंतेसु अम्हाणं भाअहेएसु जइ उण कुप्पेअं, तदो णं अहं हस्सा भवेअं। [अस्थान इति सुष्ठु व्याहृतमार्यपुत्रेण। अन्यसंक्रान्तेष्वस्माकं भागधेयेषु यदि पुनः कुप्येयम्, ततो नन्वहं हास्या भवेयम्।]

राजा—त्वमन्यथा कल्पयसि। अहं पुनः सत्यमेव कोपस्थानं न पश्यामि। कुतः

Irāvatī.—What can I do now that I am angry?

King.—You see that "anger without cause" is a part that does not suit you. For, fair one, when did your face without reason pass even for a moment into the power of anger? Tell me, how shall the night have the circle of the moon obscured by Rāhu, except at the appointed time?[1]

Irāvatī.—The phrase "without cause" was appropriately used by my husband. Now that my good fortune has passed to another, I should make myself ridiculous if I were ever to be angry again.

King.—Your notion is a mistaken one. But I so far agree with you that I really see no ground for anger. For it was in obedience to the precept that on festival days attendants ought not to be imprisoned, even if they have

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[1] *Parvan* the full and change of the moon, and the eighth and fourteenth of each half month (Monier Williams). Rāhu is supposed to produce eclipses by temporarily swallowing the sun and moon.

नार्हति कृतापराधोऽप्युत्सवदिवसेषु परिजनो बन्धम् ।
इति मोचिते मयैते प्रणिपतितुं मामुपगते च ॥१७॥

इरावती—णिउणिए ! गच्छ । देवीं विण्णावेहि । दिट्ठो भवदीए पक्खवादो एां अज्ज त्ति । [निपुणिके ! गच्छ । देवीं विज्ञापय । दृष्टो भवत्याः पक्षपातो नन्वद्येति ।]

निपुणिका—तह । [तथा ।] (इति निष्क्रान्ता)

विदूषकः—(आत्मगतम्) अहो, अणत्थो संपडिदो । दंधणब्भट्टो गिहकवोदो बिड़ालिआए आलोए पडिदो । [अहो, अनर्थः संपतितः । बन्धनभ्रष्टो गृहकपोतो विडालिकाया आलोके पतितः ।]

निपुणिका—(प्रविश्यापवार्य) भट्टिणि ! जदिच्छादिट्ठाए माहविआए आचक्खिदं—एव्वं खु एदं णिव्वुत्तं त्ति । [भट्टिनि ! यदृच्छादृष्टया माधविकया-ख्यातम्—एवं खल्वेतन्निर्वृत्तमिति ।] (इति कर्णे कथयति)

committed a fault, that I caused these girls to be set at liberty; and they came to tender me their respectful thanks.

Irāvatī.—Nipuṇikā, go and inform the Queen that I have had an instance of the way in which she takes my side.[1]

Nipuṇikā.—Very well.

Vidūshaka (to himself.)—Alas, a misfortune has happened. The house-pigeon, after escaping from confinement, has fallen into the beak[2] of the kite.

Enter Nipuṇikā.

Nipuṇikā.—Queen, on the way I happened to meet with Mādhavikā, and she informed me that it came about[3] in this way. (*Whispers in the Queen's ear.*)

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[1] Shankar Pandit says the passage is to be taken ironically. Irāvatī suspected that Dhāriṇī wished to aid the King's intrigue with Mālavikā. Tārānātha reads *ekapakshavāditvam*, partiality to one side—which perhaps means. "my and adds *avadhṛitam me hṛidayam adyeti*, heart is henceforth on its guard."

[2] Tārānātha reads *viḍālihāyā āloke*--came within sight of the cat.

[3] For *nirvṛittam* Tārānātha reads *nimittam*, *i. e.*, this was the cause.

इरावती—(आत्मगतम्) उववण्णं; सच्चं अअं एत्थ बम्हबंधुणा किदो पओओ। (विदूषकं विलोक्य) इअं इमस्स कामतंतसचिवस्स णीदी। [उपपन्नम्; सत्यमयमत्र ब्रह्मबन्धुना कृतः प्रयोगः। इयमस्य कामतन्त्रसचिवस्य नीतिः।]

विदूषकः—भोदि ! जदि णीदिगदं एक्कं वि अक्खरं पढेअं, तदो गाअत्तिं वि विसुमरेअं। [भवति ! यदि नीतिगतमेकमप्यक्षरं पठेयम्, ननु ततो गायत्रीमपि विस्मरेयम्।]

राजा—(आत्मगतम्) कथं नु खल्वस्मात्संकटादात्मानं मोचयिष्यामि ?

(प्रविश्य)

जयसेना—(सावेगम्) देव ! कुमारी वसुलच्छी कंदुअं अणुधावंदी पिंगलवाणरेण बलिअं तासिदा अंकणिसण्णा देवीए पवादकिसलअं विअ वेवमाणा ण किंवि पकिदिं पडिवज्जइ। [देव ! कुमारी वसुलक्ष्मीः कन्दुकमनुधावन्ती पिङ्गलवानरेण बलवत्त्रासिताङ्कनिषण्णा देव्याः प्रवातकिसलयमिव वेपमाना न किंचित् प्रकृतिं प्रतिपद्यते।]

Irāvatī (*to herself.*)—I understand it all now. That scoundrelly Brāhman unaided has devised the whole scheme. (*Looking towards the Vidūshaka, aloud.*) This is all the policy of that Minister versed in the treatises on love.

Vidūshaka.—Policy! Lady, if I ever read one sylable of policy, may I even forget the *gāyatrī*.[1]

King (*to himself.*)—How on earth can I extricate myself from this embarrassing situation?

Enter Jayasenā in a state of excitement.

Jayasenā.—King! the Princess Vasulakshmi, while running after her ball, was terribly frightened by a brown ape, and even now, though sitting on the lap of the Queen, she still trembles like a spray waving in the wind, and does not recover her natural spirits.[2]

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[1] Tārānātha reads *na atrabhavantam saṃśrito bhareyam*, which means—if I could read a single syllable of policy, I should not be dependent upon the King for support.

[2] Tārānātha and Bollensen omit *prakṛitiṃ*. So the passage will mean, "gives no answer."

राजा—कष्टं कष्टम्, कातरो बालभावः ।

इरावती—(सावेगम्) तुवरदु अजउत्तो णं समस्सासइदुं । मा से संतासजणिदो विआरो वड्ढदु । [त्वरतामार्यपुत्र, एनां समाश्वासयितुम् । मास्याः संत्रासजनितो विकारो वर्धताम् ।]

राजा—अयमेनामहं संज्ञापयामि । (इति सत्वरं परिक्रामति)

विदूषकः—साहु रे पिंगलवाणर ! साहु; परित्तादो तुए संकटादो सपक्खो । [साधु रे पिङ्गलवानर ! साधु, परित्रातस्त्वया संकटात् स्वपक्षः ।]

(निष्क्रान्तो राजा विदूषकश्च, इरावती निपुणिका प्रतीहारी च)

मालविका – हला ! देविं चिंतिअ वेवदि मे हिअअं । ण जाणे अदो वरं किं वा अणुहविदव्वं हविसस्सदि त्ति । [सखि ! देवीं चिन्तयित्वा वेपते मे हृदयम् । न जानेऽतः परं किं वाऽनुभवितव्यं भविष्यतीति ।]

King.—Alas ! children are timid creatures.

Irāvati (in a state of agitation).—Let the King hasten to console her. Take care that the distraction which the fright has produced does not increase.

King.—I will soon bring her to her senses. (*Walks round rapidly.*)

Vidūshaka.—Bravo ! brown monkey ! You have very skifully got your caste-fellow[1] out of a nice scrape. (*Exeunt King with his friend, Irāvati, Nipunikā, and the female door-keeper.*)

Malavikā.—Alas ! my heart trembles when I think of the Queen. I do not know what I shall have to endure next.

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[1] Tārānātha reads *svapaksha*, your side. The Vidūshaka looks upon himself as an ape, or the next thing to it.

(नेपथ्ये)

अच्चरिअं अच्चरिअं; अपुण्णे एव्व पंचरत्ते दोहलस्स मुउलेहिं संणद्धो तवणीआसोओ। जाव देवीए णिवेदेमि। [आश्चर्यमाश्चर्यम्; अपूर्णं एव पञ्चरात्रे दोहदस्य मुकुलैः संनद्धस्तपनीयाशोकः। यावद् देव्यै निवेदयामि।]

(उभे श्रुत्वा प्रहृष्टे।)

बकुलावलिका—आस्ससिदु सही। सच्चप्पइण्णा देवी। [आश्वसितु सखी। सत्यप्रतिज्ञा देवी।]

मालविका – तेण हि पमदवणपालिआए पिट्ठदो होम्ह। [तेन हि प्रमदवनपालिकायाः पृष्ठतो भवावः।]

बकुलावलिका—तह। [तथा।]

(इति निष्क्रान्ते)

इति चतुर्थोऽङ्कः।

A voice behind the scenes.

Wonderful! Wonderful! Before the five nights have elapsed from the time of the ceremony, the golden Aśoka is covered all over with buds. I will go and inform the Queen.

Both are delighted on hearing this.

Vakulāvalikā.—Let my dear friend take comfort. The Queen is known to keep her promises.

Mālavika.—Well, then, let us follow the keeper of the pleasure-grove close at the heels.

Vakulāvalikā.—So be it.

[*Exeunt.*

Here ends the Fourth Act.

पञ्चमोऽङ्कः

(ततः प्रविशत्युद्यानपालिका)

उद्यानपालिका—उवक्खित्तो मए किदसक्कारविहिणो तवणीआसोअस्स वेदिआबंधो । जाव अणुट्ठिदणिओअं अत्ताणं देवीए णिवेदेमि । (परिक्रम्य) अहो देवस्स अणुकंपणीआ मालविआ । तस्सिं तह चंडिआ देवी इमिणा असोअकुसुमवुत्तंतेण पसादसुमुही हविस्सदि । कहिं णु खु देवी हवे ? (विलोक्य) अम्हो ! एसो देवीए परिअणब्भंतरो किं वि जदुमुद्दालंछिदं मंजूसं गेण्हिअ चदुस्सालादो कुज्जो सारसिओ णिक्कामदि । पुच्छिस्सं दाव णं । (ततः प्रविशति यथानिर्दिष्टहस्तः कुब्जः) सारसिअ ! कहिं पत्थिदोसि ? [उपक्षिप्तो मया कृतसत्कारविधिस्तपनीयाशोकस्य वेदिकाबन्धः । यावदनुष्ठितनियोगमात्मानं देव्यै निवेदयामि । अहो दैवस्यानुकम्पनीया मालविका । तस्यां तथा चण्डी देव्यनेनाशोककुसुमवृत्तान्तेन प्रसादसुमुखी भविष्यति । कुत्र नु खलु देवी भवेत् ? अहो, एष देव्याः परिजनाभ्यन्तरः किमपि जतुमुद्रालाञ्छितां मञ्जूषां गृहीत्वा चतुःशालातः कुब्जः सारसिको निष्क्रामति । प्रक्ष्यामि तावदेनम् । सारसिक ! कुत्र प्रस्थितोऽसि ?]

ACT V.

Enter Madhukarikā, the female keeper of the garden.

Madhukarikā.—I have erected a verandah covered with a roof[1] round the golden Aśoka-tree on which the usual ceremony was performed; now let me inform the Queen that I have accomplished her commission (*walking round*). Ah ! Destiny ought to take pity on Mālavikā. And the Queen, who is angry with her, will behold her with a favourable countenance owing to this circumstance of the Aśoka's putting forth flowers. I wonder now where the Queen is. Here is Sārasaka, the hunch-back that belongs to the Queen's household, coming out of the quadrangle with a kind of leather trunk in his hand, sealed with a lac seal. I will ask him.

(*Enter the Hunch-back as described.*)

(*Going up to him*) Sārasaka ! where are you going ?

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[1] Tāranātha reads *bhittivedikābandha*, which means an altar or

सारसिकः—महुअरिए ! विज्जाभरिआणं बम्हणाणं णिच्चदक्खिणं मासिइं पुरोहिदस्स हत्थं पावइस्सं । [मधुकरिके ! विद्याभरितानां ब्राह्मणानां नित्यदक्षिणां मासिकीं पुरोहितस्य हस्तं प्रापयिष्यामि ।]

मधुकरिका—अह किणिमित्तं ? [अथ किंनिमित्तम् ?]

सारसिकः—जदप्पहुदि सेणावदिजण्णतुरंगरक्खणे णिउत्तो भट्टदारओ वसुमित्तो तदप्पहुदि तस्स आउसणिमित्तं णिक्कसदसुवण्णपरिमाणं दक्खिणं देवी दक्खिणीएहिं परिग्गाहेदि । [यतःप्रभृति सेनापतियज्ञतुरंगरक्षणे नियुक्तो भर्तृदारको वसुमित्रस्ततःप्रभृति तस्यायुर्निमित्तं निष्कशतसुवर्णपरिमाणां दक्षिणां देवी दक्षिणीयैः परिग्राहयति ।]

मधुकरिका—अह कहिं देवी ? किं वा अणुचिट्ठदि ? [अथ कुत्र देवी ? किं वाऽनुतिष्ठति ?]

Sārasaka.—Madhukarikā, here are gold pieces intended for Brāhmans who have acquired sacred lore.[1] I am therefore going to transfer them to the hands of the reverend chaplain.

Madhukarikā.—For what reason ?

Sārasaka.—Ever since the Queen heard that the Prince Vasumitra was appointed by the general[2] to guard the sacrificial horse, she has been bestowing on those worthy of a dole a present of eighteen gold pieces in order to secure him long life.

Madhukarikā.—That is as it should be. But where is the Queen ?

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ground prepared for sacrificial ceremonies. *Satkaravidhinā* means, according to the usual method of doing honour to such trees.

[1] Shankar Pandit omits the word *aṇuchiṭhṭhaṃtānaṃ* in his second edition. It means according to him, the reciting of Vedas or other sacred texts for a certain number of times within a definite period.

[2] He was the father of Agnimitra, and retained the title of general, having served in that capacity under the last Maurya king whom he deposed, putting his own son upon the throne. (Shankar Pandit)

सारसिकः—मंगलघरे आसणत्था भविअ विदब्भविसआदो भादुणा वीरसेणेण पेसिदं लेहं लेहकरेहिं वाइअमाणं सुणादि। [मङ्गलगृह आसनस्था भूत्वा विदर्भविषयाद् भ्रात्रा वीरसेनेन प्रेषितं लेखं लेखकरैर्वाच्यमानं शृणोति।]

मधुकरिका—को उण विदब्भराअवुत्तंतो सुणीअदि ? [कः पुनर्विदर्भराजवृत्तान्तः श्रूयते ?]

सारसिकः—वसीकिदो खु वीरसेणप्पमुहेहिं भत्तुणो विजअदंडेहिं विदब्भणाहो। मोइदो से दाआदो माहवसेणो। दूदो अ तेण महासाराणि रअणाणि वाहणाणि सिप्पआरिआभूइट्ठं परिअणं उवाअणीकरिअ भट्टिणोसआसं पेसिदो त्ति। [वशीकृतः किल वीरसेनप्रमुखैर्भर्तुर्विजयदण्डैर्विदर्भनाथः। मोचितोऽस्य दायादो माधवसेनः। दूतश्च तेन महासाराणि रत्नानि वाहनानि शिल्पकारिकाभूयिष्ठं परिजनमुपायनीकृत्य भर्तुः सकाशं प्रेषित इति।]

Sārasaka.—She is sitting on a throne in the Auspicious Hall,[1] and is listening to a letter sent from the country of Vidarbha by her brother Vīrasena, which is being read out by the scribes.

Madhukarikā.—Well, what is the news about the King of Vidarbha ?

Sārasakā.—The King of Vidarbha has been reduced to submission by the King's victorious army commanded by Vīrasena, and his relation Mādhavasena has been delivered from captivity, accordingly he has sent as a present to the King some valuable waggon-loads of jewels, and some attendants, principally accomplished maidens; he has also despatched an ambassador who is to have an interview with his Highness to-morrow.

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[1] Shankar Pandit remarks on the words *mangala-gharae.* This refers to a part of the place set apart for sacred purposes, the apartment, most likely, where the gods were worshipped,"

मधुकरिका—गच्छ, अणुचिट्ठ अत्तणो णिओअं। अहं वि देविं पेक्खिस्सं। [गच्छानुतिष्ठात्मनो नियोगम्। अहमपि देवीं प्रेक्षिष्ये।]

(इति निष्क्रान्तौ)

इति प्रवेशकः।

(ततः प्रविशति प्रतीहारी)

प्रतीहारी—आणत्तम्हि असोअसक्कारवावुदाए देवीए, विण्णावेहि अज्जउत्तं—इच्छम्मि अज्जउत्तेण सह असोअरुक्खस्स पसूणलच्छिं पच्चक्खीकादुं त्ति। ता जाव धम्मासणगदं देवं पडिवालेमि। [आज्ञप्तास्म्यशोकसत्कारव्यापृतया देव्या, विज्ञापयार्यपुत्रम्—इच्छाम्यार्यपुत्रेण सहाशोकवृक्षस्य प्रसूनलक्ष्मीं प्रत्यक्षीकर्तुमिति। तद्यावद्धर्मासनगतं देवं प्रतिपालयामि।] (इति परिक्रामति)

(नेपथ्ये वैतालिकौ)

प्रथमः—विजयतां विजयतां देवः। दिष्ट्या दण्डैरेव रिपुशिरःसु वर्तते देवः।

Madhukarikā.—Go and perform your commission, I for my part will go and see the Queen.

Here ends the Introductory Scene.

Enter the female door-keeper.

Door-keeper.—The Queen[1] has given me the following order:—Inform my husband that I desire to behold in his company the splendour of the flowering of the Aśoka-tree. Let us now wait for the King who has gone to the tribunal of justice.

Two Bards behind the scenes.

First Bard—We hail the King who by means of his army tramples upon the heads of his enemies.

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[1] Bollensen and Tārānātha insert the Prākrit equivalent of *aśoka-satkāra-vyāpritayā*, engaged in honouring the Aśoka-tree. No doubt the whole ceremony was a survival of tree-worship.

परभृतकलव्याहारेषु त्वमात्तरतिर्मधुं
नयसि विदिशातीरोद्यानेष्वनङ्ग इवाङ्गवान् ।
विजयकरिणामालानत्वं गतैः प्रबलस्य ते
वरद ! वरदारोधोवृक्षैः सहावनतो रिपुः ॥१॥

द्वितीयः—

विरचितपदं वीरप्रीत्या सुरोपम ! सूरिभि-
श्चरितमुभयोर्मध्येकृत्य स्थितं क्रथकैशिकान् ।
तव हृतवतो दण्डानीकैर्विदर्भपतेः श्रियं
परिघगुरुभिर्दोर्भिर्विष्णोः प्रसह्य च रुक्मिणीम् ॥२॥

First Bard.—While thou, Oh ! bestower of boons, dost delightsomely spend the spring in gardens on the banks of the Vidiśā, in which the cuckoos are engaged in uttering pleasing notes, like the comely-limbed god of love, in the meanwhile the enemy of thee, whose army is so mighty, has been caused to bow together with the trees on the banks of the Varadā, which served as the hooks for fastening thy victorious elephants.[1] (1)

Second Bard.—God-like hero, the victories of both of you over the Krathakaiśikas are celebrated in song by sages from pure love of heroism, of thee who by means of thy military forces didst take away the glory of the King of Vidarbha, and of Krishna, who by main force, carried off Rukmini with his four arms strong as clubs. (2)

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[1] In the original this is a series of puns : *āttarati* may refer to the name of Kāma's wife : *angavān* may mean having a body, *Ananga* (love) being literally the bodiless one ; *parabhritānām* may mean either cuckoos or dependants (bards, &c.); *madhu* may mean spring or pleasure. In *Varadā*, the name of the river called in our maps Wurdah, and *Varadā*, giver of boons, the jingle is obvious., *Upaḍhabalasya* may be translated "of greatstrength" according to Tārānātha.

प्रतीहारी—एसो जअसद्दसूइदप्पत्थाणो भट्टा इदो एव्व आअच्छदि । अहं वि दाव इमस्स पमुहादो लोआदो ओसरिअ खंभंतरिदा होमि । [एष जयशब्दसूचितप्रस्थानो भर्तैत एवागच्छति । अहमपि तावदस्य प्रमुखाल्लोकादपसृत्य स्तम्भान्तरिता भवामि ।] (इत्येकान्ते स्थिता)

(प्रविश्य सवयस्यः)

राजा—

कान्तां विचिन्त्य सुलभेतरसंप्रयोगां
श्रुत्वा विदर्भपतिमानमितं बलैश्च ।
धाराभिरातप इवाभिहतं सरोजं
दुःखायते मम मनः सुखमश्नुते च ॥३॥

विदूषकः—जह अहं पेक्खामि तह एक्कंतसुहिदो भवं हविस्सदि । [यथाऽहं प्रेक्ष्ये तथा एकान्तसुखितो भवान्भविष्यति ।]

राजा—कथमिव ?

Female Door-keeper.—Here is the King coming in this direction, his setting forth being announced by shouts of victory; I for my part will step a little out of his direct course, and put myself under this arch of the main terrace. (*stands aside*).

Enter the King with his friend

King.—When I consider that union with my beloved is hard to attain, and, on the other hand, now that I have heard that the King of Vidarbha has been subdued by my forces, my heart, like a lotus struck with rain-drops in the full blaze of the sun, suffer pain, and at the same time enjoys pleasure. (3)

Vidūshaka.—As far as I am able to see, your Highness will certainly be exceedingly delighted soon.

King.—Friend, how can that take place ?

विदूषकः—अज्ज किल देवीए एव्वं पंडितकोसिई भणिदा—भअवदि ! जं तुमं पसाहणगव्वं वहसि, तं दंसेहि मालविआए सरीरे विवाहणेवत्थं ति । ताए सविसेसालंकिदा मालविआ । तत्तहोदी कदावि पूरए भवदोवि मणोरहं । [अद्य किल देव्यैवं पण्डितकौशिकी भणिता—भगवति ! यत्त्वं प्रसाधनगर्वं वहसि तद्दर्शय मालविकायाः शरीरे विवाहनेपथ्यमिति । तया सविशेषालंकृता मालविका तत्रभवती कदाचित्पूरयेद्भवतोऽपि मनोरथम् ।]

राजा—सखे ! मदपेक्षानुवृत्त्या निवृत्तेर्ष्यया धारिण्याः पूर्वचरितैः संभाव्यत एवैतत् ।

प्रतिहारी—(उपगम्य) जेदु जेदु भट्टा । देवी विण्णावेदि–तवणीआसोअस्स कुसुमसोहग्गदंसणेण मह आरम्भो सफलो करीअदु त्ति । [जयतु जयतु भर्ता । देवी विज्ञापयति–तपनीयाशोकस्य कुसुमसौभाग्यदर्शनेन ममारम्भः सफलः क्रियतामिति ।]

राजा—ननु तत्रैव देवी तिष्ठति ।

Vidūshaka.—I hear that to-day the Queen Dhāriṇi said to the learned Kauśiki—Reverend Lady, since you pride yourself upon your skill in cosmetic,[1] give a specimen on the person of Mālavikā of the style of wedding adornment followed in Vidarbha. Accordingly, Kauśiki has decked out Mālavikā in splendid style. The Queen will some day gratify your desire.

King.—Friend ! this is indeed quite probable on account of the former actions of Queen Dhāriṇi, whose continual deferential regard for me[2] renders her free from jealousy.

Female Door-keeper (coming forward).—Victory to the King. The Queen sends this mesange. May my undertaking be rendered successful by the King's condescending to behold the beauty of the flowers of the golden Aśoka.

King.—Of course the Queen is there.

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[1] "Art of decoration, which is called cosmetic." Bacon's Advancement of Learning, p. 133, Wright's edition.

[2] Literally, the following of deference towards me, the always squaring her conduct in accordance with my wishes.

प्रतीहारी—अह इं । जहरिहसंमाणसुहिअं अंतेउरं विसज्जिअ मालविआपुरोएण अत्तणो परिअणेण सह देवं पडिवालेदि । [अथ किम् । यथार्हसंमानसुखितमन्तःपुरं विसृज्य मालविकापुरोगेणात्मनः परिजनेन सह देवं प्रतिपालयति ।]

राजा—(सहर्षं विदूषकं विलोक्य) जयसेने ! गच्छाग्रतः ।

प्रतिहारी— एदु एदु देवो । [एत्वेतु देवः ।] (इति परिक्रामति)

विदूषकः—(विलोक्य) भो वअस्स ! किंवि परिवुत्तजोव्वणो विअ वसंतो पमदवणे लक्खीअदि । [भो वयस्य ! किंचित्परिवृत्तयौवन इव वसन्तः प्रमदवने लक्ष्यते ।]

राजा— यथाह भवान् ।

अग्रे विकीर्णकुरबकफलजालकभिद्यमानसहकारम् ।
परिणामाभिमुखमृतोरुत्सुकयति यौवनं चेतः ॥४॥

Female Door-keeper.—Undoubtedly. Having dismissed the ladies of the harem, who have been gratified by being honoured in accordance with their merits,[1] she is waiting for the King, accompanied by her own personal attendants, headed by Mālavikā.

King (delighted, looking at the Vidūshaka).—Jayasenā, go on in front.

Female Door-keeper.—This way, this way, your Majesty.

They all walk round.

Vidūshaka (looking about).—My friend the spring seems to be almost past his youth in the pleasure grove.

King.—Your remark is quite true. The youth of the spring in which the Kuravaka flowers are scattered here and there on the outer side of the tree, in which the mango-tree is weighed down[2] with the burden of its fruits, now approaching its termination, fills the minds with regretful thoughts. (4)

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[1] Tārānātha reads *yathātava sanmāna sukham*—She has provided for your having a flattering and agreeable reception. She has dismissed, &c.

[2] Tārānātha reads *bhidyamāna*, "Split." Another reading is *bhajyamāna* "broken."

विदूषकः—(परिक्रम्य) अहो अअं सो दिण्णणेवत्थो विअ कुसुमत्थवएहिं तवणीआसोओ; ओलोअदु भवं । [अहो, अयं स दत्तनेपथ्य इव कुसुमस्तबकैस्तपनीयाशोकः; अवलोकयतु भवान् ।]

राजा—स्थाने खलु प्रसवमन्थरोऽयमभूत् । यदिदानीमनन्यसाधारणीं शोभामुद्वहति । पश्य—

सर्वाशोकतरूणां प्रथमं सूचितवसन्तविभवानाम् ।
निर्वृत्तदोहदेऽस्मिन् संक्रान्तानीव कुसुमानि ॥५॥

विदूषकः—तह; भो ! वीसद्धो होहि । अम्हेसु संणिहिदेसु वि धारिणी पासपरिवट्टिणीं मालविअं अणुमण्णेदि । [तथा; भोः ! विस्रब्धो भव । अस्मासु संनिहितेष्वपि धारिणी पार्श्वपरिवर्तिनीं मालविकामनुमन्यते ।]

Vidūshaka.—Lo, here is that golden Aśoka which seems to be decked with clusters of flowers as with ornaments. Look at it !

King.—Indeed, this tree was right in delaying to produce flowers. For it now displays an unrivalled splendour of blossom. Look ! The flowers[1] from all the Aśoka trees that first exhibited the power of spring, have, as it were, been transferred to this, now that its longing has been satisfied.[2] (5)

Vidūshaka.—Come, be of good cheer ! Though we are approaching near, Dhāriṇī permits Mālavikā to stand close by her.

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[1] For *kusumāni* flowers Tārānātha reads *mukulāni* buds, and for *tarūnām* trees, *latānām* creepers.

[2] *i.e.*, by contact with the foot of Mālavikā.

राजा—(सहर्षम्) सखे ! पश्य—

मामियमभ्युत्तिष्ठति देवी विनयादुपस्थिता प्रियया ।
विस्तृतहस्तकमलया नरेन्द्रलक्ष्म्या वसुमतीव ॥६॥

(ततः प्रविशति धारिणी मालविका परिव्राजिका विभवतश्च परिवारः)

मालविका—(आत्मगतम्) जाणामि णिमित्तं कोदुआलंकारस्स । तह वि मे हिअअं बिसिणीपत्तगदं विअ सलिलं वेवदि । अवि अ दक्खिणेदरं वि मे णअणं बहुसो फुरदि । [जानामि निमित्तं कौतुकालंकारस्य । तथापि मे हृदयं बिसिनीपत्रगतमिव सलिलं वेपते । अपि च दक्षिणेतरमपि मे नयनं बहुशः स्फुरति ।]

विदूषकः—भो वअस्स ! विवाहणेवत्थेण सविसेसं खु सोहदि मालविआ । [भो वयस्य ! विवाहनेपथ्येन सविशेषं खलु शोभते मालविका ।]

King.—Look, friend, the Queen is rising up at my approach, respectfully waited upon by my beloved, like the earth attended by the good fortune of kings, wanting only the lotus-fan.[1] (6)

Then are discovered Dhāriṇi, Mālavikā, the Parivrājikā, and attendants in order of rank.

Mālavikā.—I know the reason of my festal attire.[2] Nevertheless, my heart trembles like water in the leaf of a lotus. Moreover, my left eye throbs.[3]

Vidūshaka.—Ah! undoubtedly the Lady Mālavikā looks exceedingly splendid in this wedding dress.

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[1] *i.e.*, nothing was wanting but the lotus-fan to make Malavikā resemble Lakshmī. Tārānātha reads *vistṛita*, having a broad lotus-fan, and *anutthitā*, having Mālāvikā rising after her. He compares *anvāsitam Arundhatyā* without giving the source of the quotation. It is, of course, to be found in Raghuvanśa, I., 56.

[2] Namely, the fact that the Aśoka-tree put forth blossoms within five days after it had been touched by her foot.

[3] A sign (in women) of approaching union with the beloved.

राजा—पश्याम्येनाम् । यैषा—

अनतिलम्बिदुकूलनिवासिनी
बहुभिराभरणैः प्रतिभाति मे ।
उडुगणैरुदयोन्मुखचन्द्रिका
हतहिमैरिव चैत्रविभावरी ॥७॥

धारिणी—(उपेत्य) जेदु जेदु अज्जउत्तो । [जयतु जयत्वार्यपुत्रः ।]

विदूषकः—वड्ढदु भोदी । [वर्धतां भवती ।]

परिव्राजिका—विजयतां देवः ।

राजा—भगवति ! अभिवादये ।

परिव्राजिका—अभिप्रेतसिद्धिरस्तु ।

देवी—(सस्मितम् ।) अज्जउत्त ! एस ते अम्हेहिं तरुणीजणसहाअस्स असोओ संकेदघरो कप्पिदो । [आर्यपुत्र ! एष तेऽस्माभिस्तरुणीजनसहायस्याशोकः संकेतगृहं कल्पितः ।]

King.—I see her decorated with ornaments. Clothed in a short silk dress, and with scanty ornaments, she seems to me like a night in the month Chaitra; when the moon is about to rise, with the lunar mansions free from mists. (7)

Queen (advancing towards him).—Victory to my husband!

Vidūshaka.—May your Highness be prosperous.

Parivrājikā.—May the King be victorious.

King.—Reverend Lady, I salute thee.

Parivrājikā.—May you have the sucess you desire.

Queen (smiling).—Husband, I have turned this Aśoka-tree into a bower whither you may resort with the young ladies of your harem.[1]

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[1] Shankar Pandit observes that there is an occult reference to Mālavikā.

विदूषकः—भो आराहिओसि । [भोः ! आराधितोऽसि ।]

राजा—(सव्रीडमशोकमभितः परिक्रामन्)

नायं देव्या भाजनत्वं न नेयः
सत्काराणामीदृशानामशोकः ।
यः सावज्ञो माधवश्रीनियोगे
पुष्पैः शंसत्यादरं त्वत्प्रयत्ने ॥८॥

विदूषकः—भो ! वीसद्धो भविअ तुमं जोव्वणवदिं इमं पेक्ख । [भोः ! विस्रब्धो भूत्वा त्वं यौवनवतीमिमां पश्य ।]

देवी—कं ? [काम् ?]

विदूषकः—भोदि ! तवणीआसोअस्स कुसुमसोहं । [भवति ! तपनीयाशोकस्य कुसुमशोभाम् ।]

Vidūshaka.—Come, my friend, a great favour has been conferred upon you.

King (*with an expression of bashfulness, walking round the Aśoka-tree*).—This Aśoka-tree really deserves to be made by the Queen the object of such favours, as it showed contempt for the command of the goddess of vernal beauty, and testified its respect for your exertions by bursting into flower. (8)

Vidūshaka.—Come, be confident, and look at this blooming young——

Queen.—What lady ?

Vidūshaka.—I refer to the splendour of the golden Aśoka's flowers.

(सर्वं उपविशन्ति)

राजा—(मालविकां विलोक्य, आत्मगतम्) कष्टः खलु संनिधिवियोगः ।

अहं रथाङ्गनामेव प्रिया सहचरीव मे ।
अननुज्ञातसंपर्का धारिणी रजनीव नौ ॥९॥

(प्रविश्य)

कंचुकी—विजयतां देवः । देव ! अमात्यो विज्ञापयति—विदर्भविषयोपायने द्वे शिल्पकारिके मार्गपरिश्रमादलघुशरीरे इति पूर्वं न प्रवेशिते । संप्रति देवोपस्थानयोग्ये संवृत्ते । तदाज्ञां देवो दातुमर्हतीति ।

राजा – प्रवेशय ते ।

All sit down.

King (*looking at Mālavikā, to himself*).—Alas ! I am at present separated though near.

I am like the bird named Chakravāka,[1] my dear one is like its mate ; Dhāriṇī, who does not permit our union, is like the night.[2] (9)

Enter Chamberlain.

Chamberlain.—Victory to the King ! The Minister send word by me that in that present sent from the country of Vidarbha were included two accomplished maidens, who were not introduced at first because they represented themselves to be fatigued with the journey. At present they are in a fit state to appear before the King ; may he, therefore, be pleased to issue an order upon the subject.

King.—Introduce them.

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[1] Literally, part of a chariot, *i. e.*, *chakra*, wheel. The bird is the *Anas Casarca*, commonly called Brahmany Duck.

[2] During which these birds remain apart.

कंचुकी—यदाज्ञापयति देवः। (इति निष्क्रम्य ताभ्यां सह प्रविश्य) इत इतो भवत्यौ।

प्रथमा—(जनान्तिकम्) हला मदणिए ! अपुव्वं वि इमं राअउलं पविसंतीए पसीददि मे हिअअं। [सखि मदनिके ! अपूर्वमपीदं राजकुलं प्रविशन्त्याः प्रसीदति मे हृदयम्।]

द्वितीया—जोसिणीए ! अत्थि खु लोअप्पवादो–आआमि सुहं दुक्खं वा हिअअसमवत्था कहेदि त्ति। [ज्योत्स्निके ! अस्ति खलु लोकप्रवादः – आगामि सुखं दुःखं वा हृदयसमवस्था कथयतीति।]

प्रथमा—सो सच्चो दाणिं होदु। [स सत्य इदानीं भवतु।]

कंचुकी—एष देव्या सह देवस्तिष्ठति। उपसर्पतां भवत्यौ।

Chamberlain.—As the King commands. (*He goes out and returns with them.*) This way, this way, young ladies.

First Maiden (*aside*).—Ah Rajanikā ! My inner self rejoices on entering this splendid court.

Second Maiden.—Jyotsnikā ! I have exactly the same feeling. You know well that there is a proverbial saying to the effect that the state of the heart foretells approaching joy or sorrow.

First Maiden.—I hope we may find it true on the present occasion.

Chamberlain.—Here stands the King with Queen. Advance ladies.

(उभे उपसर्पतः)

(मालविका परिव्राजिका च चेट्यौ विलोक्य परस्परमवलोकयतः)

उभे—(प्रणिपत्य) जेदु जेदु भट्टा। जेदु जेदु भट्टिणी। [जयतु जयतु भर्ता। जयतु जयतु भट्टिनी।]

(उभे राजाज्ञया उपविष्टे)

राजा—कस्यां कलायामभिविनीते भवत्यौ ?

उभे—भट्टा ! संगीदए अब्भंतरे म्ह। [भर्तः ! संगीतकेऽभ्यन्तरे स्वः।]

राजा—देवि ! गृह्यतामनयोरन्यतरा।

देवी—मालविए ! इदो पेक्ख। कदरा दे संगीदसहआरिणी रुच्चदि ? [मालविके ! इतः पश्य। कतरा ते संगीतसहकारिणी रोचते ?]

Both advance.

Mālavikā and the Parivrājikā, seeing these two attendants, interchange glances.

Both the Maidens (prostrating themselves).—Victory to the King ! Victory to the Queen !

King.—Welcome to you ! Sit down here.

Both sit down.

King.—Ladies, to what accomplishment do you devote yourselves ?[1]

Both.—We are well versed in music.

King.—Queen, take one of these ladies.

Queen.—Mālavikā, look this way ! Which would you like to have to accompany you in singing ?

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[1] The reading *abhinivīte* means—in what accomplishment are you trained ?

उभे—(मालविकां दृष्ट्वा) अम्हो भट्टदारिआ । जेदु जेदु भट्टदारिआ । [अहो भर्तृदारिका । जयतु जयतु भर्तृदारिका ।] (इति प्रणम्य तया सह बाष्पं विसृजतः)

(सर्वे सविस्मयमवलोकयन्ति)

राजा—के भवत्यौ ? का वेयम् ?

उभे – भट्टा ; एसा अम्हाणं भट्टदारिआ । [भर्तः ! एषास्माकं भर्तृदारिका ।]

राजा—कथमिव ?

उभे—सुणादु भट्टा । जो सो भट्टिणा विजअदंडेहिं विदब्भणाहं वसीकरिअ बंधणादो मोइओ कुमारो माहवसेणो णाम, तस्स इअं कणीअसी भइणी मालविआ णाम । [श्रृणोतु भर्ता ! यः स भर्त्रा विजयदण्डैर्विदर्भनाथं वशीकृत्य बन्धनान्मोचितः कुमारो माधवसेनो नाम, तस्येयं कनीयसी भगिनी मालविका नाम ।]

देवी—कहं राअदारिआ इअं ? चंदणं खु मए पादुओवओएण दूसिदं । [कथं राजदारिकेयम् ? चन्दनं खलु मया पादुकोपयोगेन दूषितम् ।]

Both (looking at Mālavikā).—Ah ! The Princess ! (*They prostrate themselves and weep with her.*)

All look on bewildered.

King.—Why, who are you, and who is this lady ?

Both.—King, this is our Princess.

King.—What do you mean ?

Both.—Listen King ! This is Mālavikā, the younger sister of the Prince Mādhavasena, who was rescued from prison by you, having subdued with your victorious armies the King of Vidarbha.

Queen.—Alas ! So she is a Princess. I have in fact been defiling sandal-wood by having it made into shoes.[1]

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[1] *Pādukāpadeśena*, the reading of Tārānātha's edition, means literally "on the pretence that it was a slipper."

राजा— अथात्रभवती कथमित्थंभूता ?

मालविका— (नि श्वस्यात्मगतम्) विहिणिओएण । [विधिनियोगेन ।]

द्वितीया—सुणादु भट्टा । दाआदवसंगदे अम्हाणं भट्टदारए माहवसेणे तस्स अमच्चेण अज्जसुमदिणा अम्हारिसं परिअणं उज्झिअ गूढं अवणीदा एसा । [शृणोतु भर्ता । दायादवशंगते भर्तृदारके माधवसेने तस्यामात्येनार्यसुमतिनास्मादृशं परिजनमुज्झित्वा गूढमपनीतैषा ।]

राजा—श्रुतपूर्वं मयैतावत् । ततस्ततः ?

द्वितीया—भट्टा ! अदो वरं ण जाणीमो । [भर्तः ! अतः परं न जानीमः ।]

परिव्राजिका— ततः परमहं मन्दभागिनी कथयिष्यामि ।

उभे— भट्टदारिए ! अज्जकोसिईए विअ सरसंजोओ । णं सा एव्व । [भर्तृदारिके ! आर्यकौशिक्या इव स्वरसंयोगः । ननु सैव ।]

King.—Then how was the lady reduced to her present state ?

Mālavikā.—(*Sighing, to herself.*) By the appointment of destiny.

Second Maiden—Let the King listen. When our Prince Mādhavasena came into the power of his kinsman, this lady was secretly carried off by his Minister the noble Sumati, attendants like us being left behind.

King.—I have heard this before. What happened next ?

Both.—This is all we can tell. We do not know what happened afterwards.

Parivrājikā.—What happened afterwards, I, wretched woman that I am, will now relate.

Both.—Princess ! The voice which we hear seems to be that of the noble Kauśiki.

मालविका—अह इं। [अथ किम्।]

उभे—जदिवेसधारिणी अज्जकोसिई दुक्खेण विभावीअदि। भअवदि ! णमो दे। [यतिवेषधारिण्यार्यकौशिकी दुःखेन विभाव्यते। भगवति ! नमस्ते।]

परिव्राजिका—स्वस्ति भवतीभ्याम्।

राजा—कथम् आप्तवर्गोऽयं भगवत्याः ?

परिव्राजिका—एवमेतत्।

विदूषकः—तेण हि कहेदु भअवदी अत्तहोदीए वुत्तंतावसेसं। [तेन हि कथयतु भगवत्यत्रभवत्या वृत्तान्तावशेषम्।]

परिव्राजिका—(सवैक्लव्यम्) तावच्छ्रूयताम्। माधवसेनसचिवं ममाग्रजं सुमतिमवगच्छ।

राजा—उपलक्षितः। ततस्ततः ?

Mālavikā.—It is indeed she.

Both.—It is difficult to distinguish the noble Kausiki in the dress of an ascetic. We two salute the revered lady.

The Parivrājikā.—Happiness to you both.

King.—What! Are these friends of yours?

Parivrājikā.—Certainly.

Vidūshaka.—Then immediately tell us the rest of Mālavikā's adventures.

Parivrājikā.—(*With emotion.*) Listen then. Know that Mādhavasena's Minister Sumati was my elder brother.

King.—We understand. Pray proceed.

परिव्राजिका—स इमां तथागतभ्रातृकां मया सार्धमपवाह्य भवत्संबन्धापेक्षया पथिकसार्थं विदिशागामिनमनुप्रविष्टः ।

राजा—ततस्ततः ? ।

परिव्राजिका—स चाटव्यन्तरे निविष्टो गताध्वा वणिग्गणोऽध्वश्रमार्तो विश्रमितुम् ।

राजा—ततस्तत. ?

परिव्राजिका—ततः किंचान्यत् ।

तूणीरपट्टपरिणद्धभुजान्तराल-
माकर्णलम्बिशिखिबर्हकलापधारि ।
कोदण्डपाणि निनदत्प्रतिरोधकाना-
मापातदुष्प्रसहमाविरभूदनीकम् ॥१०॥

Parivrājikā.—He carried off together with me this lady, whose brother was reduced to such a condition, and, with the intention of marrying her to your Highness, associated himself with a caravan that was going to the Vidiśa[1] country.

King.—And then ?

Parivrājikā.—And at the end of a day's journey those merchants, being exhausted with the toil of the march, encamped in a forest to rest.

King.—What next ?

Parivrājikā.—Then there appeared, striking terror by its first onset, a yelling host of brigands, whose breasts were crossed by the quiver-strap, wearing plumes of the tail-feathers of peacocks, that hung down to their ears,[2] bow in hand. (10)

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[1] The country in which Vidiśa was a city. Tārānātha reads *Vidiśā-gāminam, i. e.*, going to Vidiśā.

[2] Tārānātha reads *āpārshnilambi*, hanging down to their heels.

(मालविका भयं रूपयति)

विदूषकः—भोदि ! मा भआहि । अदिक्कंतं खु तत्तहोदी कहेदि । [भवति ! मा बिभेहि । अतिक्रान्तं खलु तत्रभवती कथयति ।]

राजा—ततस्ततः ?

परिव्राजिका—ततो मुहूर्तं बद्धायुधास्ते पराङ्मुखीभूताः सार्थवाहयोद्धारस्तस्करैः ।

राजा—हन्त, अतः परं कष्टतरं श्रोतव्यम् ।

परिव्राजिका—ततः स मत्सोदर्यः

इमां परीप्सुर्दुर्जाते पराभिभवकातराम् ।
भर्तृप्रियः प्रियैर्भर्तुरानृण्यमसुभिर्गतः ॥११॥

Mālavikā shows signs of fear.

Vidūshaka.—Do not be afraid, the Reverend Lady is speaking of something that is past and gone.

King.—Then what happened ?

Parivrājikā.—Then those warriors[1] who had been engaged by the leader of the caravar, after joining battle for a moment with the robbers, were put to flight by them.

King.—Reverend Lady, the sequel which we have now to hear is I know, tragic.

Parivrājikā.—Then that brother of mine, endeavouring to rescue in calamity this lady, who was terrified at the onslaught of the enemy,—my brother, I say, who was so devoted to his lord, paid with his dear life his debt to his lord. (11)

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[1] Tārānātha gives *mugdhayodhārah*, worthless warriors ; and *bāddhāyudhāh*, having taken up arms, in brackets, as an alternative reading.

प्रथमा—हा, हदो सुमदी । [अहो, हतः सुमतिः ।]

द्वितीया—अदो खु इअं भट्टदारिआए समवत्था संवुत्ता । [अतः खल्वियं भर्तृदारिकायाः समवस्था संवृत्ता ।]

(परिव्राजिका बाष्पं विसृजति ।)

राजा—भगवति ! तनुभृतामीदृशी लोकयात्रा । न शोच्यस्तत्रभवान्सफलीकृतभर्तृपिण्डः । ततस्ततः ?

परिव्राजिका—ततोऽहं मोहमुपगता यावत्संज्ञां लभे तावदियं दुर्लभदर्शना संवृत्ता ।

राजा—महत्खलु कृच्छ्रमनूभूतं भगवत्या ।

First Maiden.—Alas ! Sumati has been killed.

*Second Maiden.*That is, of course, the cause why this condition has befallen the Princess.

The Parivrājikā sheds tears.

King.—This is the lot of mortals[1] in this transient life You must not lament for your brother, who shewed that he had not eaten his master's salt to no purpose.[2]

Parivrājikā—Then I fainted, and by the time I had recovered consciousness this lady was out of sight.

King.—Terrible are the sufferings which this revered lady has had to undergo.

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[1] For *tanubhṛitām*, Tārānātha reads *tanutyajām*, "of brave men."

[2] Literally, who made the food that his master had given him bear fruit.

परिव्राजिका—ततो भ्रातुः शरीरमग्निसात्कृत्वा पुनर्नवीकृतवैधव्यदुःखया मया त्वदीयं देशमवतीर्य इमे काषाये गृहीते ।

राजा—युक्तः सज्जनस्यैष पन्थाः । ततस्ततः ?

परिव्राजिका—तत इयमाटविकेभ्यो वीरसेनं वीरसेनाच्च देवीं गता । देवीगृहे लब्धप्रवेशया मया चानन्तरं दृष्टेत्यतदवसानं कथायाः ।

मालविका—किं णु खु संपदं भट्टा भणादि ? [किं नु खलु सांप्रतं भर्ता भणति ?]

राजा—अहो परिभवोपहारिणो विनिपाताः । कुतः ?

प्रेष्यभावेन नामेयं देवीशब्दक्षमा सती ।
स्नानीयवस्त्रक्रियया पत्त्रोर्णं वोपयुज्यते ॥१२॥

Parivrājikā.—Then I burned the body of my brother, and as the sorrow of my widowhood was renewed, I came into your country and assumed these two red garments.[1]

King.—This way of life is a suitable one for pious people. What happened next ?

Parivrājikā.—Then this lady came from the power of the foresters into that of Vīrasena, and was sent by Vīrasena to the Queen, and so was again seen by me when I obtained admission into the Queen's palace. This is the end of my tale.

Mālavikā (*to herself*).—I wonder what the King will say now.

King.—Alas ! calamities bring humiliation. For this lady having a right to the title of Queen has been treated like a slave, which is much the same as if one were to use a garment of woven silk for the purpose of a bathing-cloth. (12)

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1. The dress of a wandering Buddhist mendicant. So the Buddhist mendicant in the 8th Act of the Mrichchhakati is represented as clothed in a red garment. (P. 241, Calcutta edition). The colour is really a yellowish brown, as Shankar Pandit points out.

धारिणी—भअवदि ! तुए अभिजणवदिं मालविअं अणाचक्खंतीए असंपदं किदं। [भगवति ! त्वयाभिजनवतीं मालविकामनाचक्षाणयाऽसांप्रतं कृतम्।]

परिव्राजिका—शान्तं पापम्। केनचन कारणेन खलु मया नैभृत्यमवलम्बितम्।

देवी—किं विअ तं कारणं ? [किमिव तत्कारणम् ?]

परिव्राजिका—श्रूयताम् ; इयं पितरि जीवति केनापि देवयात्रागतेन सिद्धादेशकेन साधुना मत्समक्षं समादिष्टा—आसंवत्सरमात्रमियं प्रेष्यभावमनुभूय ततः

Dhāriṇī.—Reverend Lady ! You did wrong in not telling me that Mālavikā was of noble birth.

Parivrājikā.—Heaven forefend ![1] I had a good reason for adopting concealment.[2]

Dhāriṇī. What was that reasen ?

Parivrājikā.—This lady, while her father was still alive, was told in my presence by a certain infallible divine person,[3] who had assumed a mortal form[4], that she would have to endure for one year only the position of a slave, and would then obtain a husband of equal rank.

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[1] The Queen's speech is of evil omen, as implying that the issue of the whole matter would be unfortunate.

[2] Tarānātha reads *nxirghṛinyam.*, pitilessness, cruelty, (*grausamkeit*, Weber). *Naibhrityam* is given by Monier Williams as "modesty," "humility." But it ought also to mean "concealment."

[3] Shankar Pandit, whose translation I have here followed, remarks that "a Sādhu is one who by holy works and abstinence from all worldly concerns has acquired supernatural powers—one in short, who is a divine person. Persons like Kabīra, Ramadāsa, Tukārāma, and others of more modern ages are popularly called Sadhus."

[4] Tarānātha reads *devayātrāgatena śivādeśakena sādhumā*, by a fortune-telling ascetic who had come to an idol procession. Shankar Pandit explains *lokayātrā* as "the fair or show of this life,"

सदृशभर्तृंगामिनी भविष्यतीति । तदेवंभाविनमादेशमस्यास्त्वत्पादशुश्रूषया परिणमन्तमवेक्ष्य कालप्रतीक्षया मया साधु कृतमिति पश्यामि ।

राजा—युक्ता प्रतीक्षा ।

कञ्चुकी—देव ! कथान्तरेणान्तरितम् । अमात्यो विज्ञापयति—विदर्भगतमनुष्ठेयमनुष्ठितमभूत् । देवस्य तावदभिप्रेतं श्रोतुमिच्छामीति ।

राजा—मौद्गल्य ! तत्रभवतोर्यज्ञसेनमाधवसेनयोर्द्वैराज्यमिदानीमवस्थापयितुकामोऽस्मि ।

तौ पृथग्वरदाकूले शिष्टामुत्तरदक्षिणे ।
नक्तंदिवं विभज्योभौ शीतोष्णकिरणाविव ॥१३॥

कञ्चुकी—देव ! एवममात्यपरिषदे निवेदयामि ।

Seeing that that sure prophecy with respect to her was being fulfilled by her continuing in your service, I waited for the appointed time, and I believe I acted rightly.[1]

King.—You did right to wait patiently.

Enter Chamberlain.

Chamberlain.—King ! The Minister sends the following message, which I was prevented from delivering before by another matter arising ; "We have considered what ought to be done with reference to Vidarbha, I should like now to hear the King's opinion."

King.—Maudgalya, I wish to establish the two cousins Yajnasena and Mādhavasena as joint rulers ; let them rule separate divisions, the north ands outh banks of the Varadā, as the moon and sun[2] between them rule the night and day. (13)

Chamberlain.—King ! I will announce this decision to the Council of Ministers.

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[1] Bollensen explains *upekshā*, as respect for the counsel of the seer.

[2] "The cold-rayed one and the warm-rayed one" is a more literal translation.

(राजाङ्गुल्यानुमन्यते)

(निष्क्रान्तः कञ्चुकी)

प्रथमा—(जनान्तिकम्) भट्टदारिए ! दिट्ठिआ भट्टिणा भट्टदारओ अद्धरज्जे पदिट्ठं गमिस्सदि । [भर्तृदारिके ! दिष्ट्या भर्ता भर्तृदारकोऽर्धराज्ये प्रतिष्ठां गमयिष्यते ।]

मालविका - इदं दाव बहु मंतव्वं, जं जीविदसंसआदो मुत्तो । [एतत्तावद् बहु मन्तव्यम्, यज्जीवितसंशयान्मुक्तः ।]

(प्रविश्य)

कञ्चुकी—विजयतां देवः । देव ! अमात्यो विज्ञापयति—कल्याणी देवस्य बुद्धिः । मन्त्रिपरिषदोऽप्येवमेव दर्शनम् । कुतः ?

द्विधा विभक्तां श्रियमुद्वहन्तौ धुरं रथाश्वाविव संग्रहीतुः ।
तौ स्थास्यतस्ते नृपती निदेशे परस्परावग्रहनिर्विकारौ ॥१४॥

The King expresses his consent by a movement of his finger.
[*Exit Chamberlain.*

First Maiden (*aside to Mālavikā*).—Princess, I congratulate you on the fact that the Prince will be established in half of the kingdom.

Mālavikā.—I ought to think it a great matter that he has been rescued from mortal peril.

Enter Chamberlain.

Chamberlain.—Victory to the King ! The Minister sends this message to his Sovereign. The King's idea is most happy. This is also the view of the Ministers. Those two kings,[1] upbearing the fortune of their superior lord divided between them, as the horses upbear the yoke of the charioteer, will remain firm in their allegiance to thee, not being distracted by mutual attacks. (14)

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[1] Tārānātha reads *to nṛipate nideśa* in allegiance to thee, oh King !

राजा—तेन हि मन्त्रिपरिषदं ब्रूहि—सेनान्ये वीरसेनाय लेख्यतामेवं क्रियतामिति ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रम्य, सप्राभृतकं लेखं गृहीत्वा पुनः प्रविष्टः) अनुष्ठिता प्रभोराज्ञा । अयं पुनरिदानीं देवस्य सेनापतेः पुष्पमित्रस्य सकाशात्सप्राभृतको लेखः प्राप्तः । प्रत्यक्षीकरोत्वेनं देवः ।

(राजोत्थाय सप्राभृतकं लेखं सोपचारं गृहीत्वा परिजनायार्पयति)

(परिजनो लेखं नाट्येनोद्घाटयति ।)

देवी – (आत्मगतम्) अम्हो ! तदोमुहं एव्व णो हिअअं । सुणिस्सं दाव गुरुअणस्स कुसलाणंतरं वसुमित्तस्स वुत्तंतं । अदिघोरे खु पुत्तओ सेणावदिणा णिउत्तो [अहो ! ततोमुखमेव नो हृदयम् । श्रोष्यामि तावद्गुरुजनस्य कुशलानन्तरं वसुमित्रस्य वृत्तान्तम् । अतिघोरे खलु पुत्रकः सेनापतिना नियुक्तः ।]

King.—Tell the Council then to send the General Vīrasena written instructions to this effect.

Chamberlain.—I will do so.

(*Exit Chamberlain. He enters again with a letter accompanied bg a present.*)

The King's order has been performed. But this letter has just arrived from the Commander-in-Chief, King Pushpamitra, together with a present.[1] Let the King look at it.

The King quickly advancing puts the present in a respectful manner upon his head, and hands it to the attendants, and then pretends to open the letter.

Queen.—Ah ! my heart is fixed on the contents of that letter, I shall hear, after news of the health of my father-in-law, how Vasumitra has been going on, The Commander-In-Chief has appoinied my son to an office of trust.[2]

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[1] Tārānātha reads *sottarīyaprābhṛitako*, together with the present of a cloak.

[2] Tārānātha reads *atibhāre*, too difficult a duty.

राजा—(उपविश्य लेखं सोपचारं गृहीत्वा वाचयति) स्वस्ति यज्ञशरणात् सेनापतिः पुष्पमित्रो वैदिशस्थं पुत्रमायुष्मन्तमग्निमित्रं स्नेहात्परिष्वज्येदमनुदर्शयति । विदितमस्तु - योऽसौ राजयज्ञदीक्षितेन मया राजपुत्रशतपरिवृत्तं वसुमित्रं गोप्तारमादिश्य संवत्सरोपावर्तनीयो निरर्गलस्तुरंगो विसृष्टः, स सिन्धोर्दक्षिणरोधसि चरन्नश्वानीकेन यवनानां प्रार्थितः । तत उभयोः सेनयोर्महानासीत्संमर्दः ।

(देवी विषादं नाटयति)

राजा—कथमीदृशं संवृत्तम् ? (शेषं पुनर्वाचयति)

ततः परान्पराजित्य वसुमित्रेण धन्विना ।
प्रसह्य ह्रियमाणो मे वाजिराजो निवर्तितः ॥१५॥

देवी—इमिणा आससिदं मे हिअअं । [अनेनाश्वस्तं मे हृदयम् ।]

King (*sitting down proceeds to read*).—May it be well with thee! From the sacrificial enclosure the Commander-in-Chief Pushpamitra sends this message to his son Agnimitra, who is in the territory of Vidiśā, affectionately embracing him. Be it known unto thee that I, having been consecrated for the Rājasūya sacrifice, let loose free from all check or curb a horse which was to be brought back after a year, appointing Vasumitra as its defender, girt with a guard of a hundred Rājpūts. This very horse wandering on the right bank of the Indus was claimed by a cavalry squadron of the Yavanas. Then there was a fierce struggle between the two hosts.

(*The Queen exhibits signs of despondency*).

King:—What! did such an encounter actually take place? (*he proceeds to read the rest*).

Then Vasumitra, the mighty bowman, having overcome his foes, rescued my excellent horse, which they were endeavouring to carry off by force. (15)

Queen.—Now my heart has a weight lifted off it.

राजा—(शेषं पुनर्वाचयति) सोऽहमिदानीमंशुमता सागरपुत्रेणेव प्रत्याहृताश्वो यक्ष्ये । तदिदानीमकालहीनं विगतरोषचेतसा भवता वधूजनेन सह यज्ञसेवनायागन्तव्यमिति ।

राजा—अनुगृहीतोऽस्मि ।

परिव्राजिका—दिष्ट्या पुत्रविजयेन दम्पती वर्धेते ।

भर्त्रासि वीरपत्नीनां श्लाघ्यानां स्थापिता धुरि ।
वीरसूरिति शब्दोऽयं तनयात्त्वामुपस्थितः ॥१६॥

धारिणी—भोदि ! परितुट्ठम्हि जं पितरं अणुजादो मे वच्छओ । [भगवति ! परितुष्टास्मि यत्पितरमनुजातो मे वत्सकः ।]

राजा—मौद्गल्य ! ननु कलभेन यूथपतेरनुकृतम् ।

King (*reading the rest of the letter*).—Accordingly, I will now sacrifice, having had my horse brought back to me by my grand-son. even as Aṃśumat brought back the horse to Sagara. Therefore, you must dismiss anger from your mind, and without delay come with my daughters-in-law to behold the sacrifice.

Parivrājikā.—I congratulate the royal couple on being exalted by the triumph of their son (*looking towards the Queen*).

By your husband you have been placed at the head of famous wives of heroes, but this title of mother of heroes has come to you from your son. (16)

Queen.—Lady, I am pleased that the son takes after his father.

King.—Maudgalya, indeed the young elephant has imitated the lord of the herd.

कंचुकी—देव अयं कुमारः

नैतावता वीरविजृम्भितेन
चित्तस्य नो विस्मयमादधाति ।
यस्याप्रधृष्यः प्रभवस्त्वमुच्चै-
रग्नेरपां दग्धुरिवोरुजन्मा ॥१७॥

राजा—मौद्गल्य ! यज्ञसेनश्यालमूरीकृत्य मोच्यन्तां सर्वे बन्धनस्थाः ।

कंचुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः)

देवी—जयसेणे ! गच्छ । इरावदिप्पमुहाणं अंतेउराणं पुत्तस्स विअअवुत्तंतं णिवेदेहि । [जयसेने ! गच्छ । इरावतीप्रमुखेभ्योऽन्तःपुरेभ्यः पुत्रस्य विजयवृत्तान्तं निवेदय ।]

Chamberlain.—Sir. This prince :

Not even by such a display of valour does he produce astonishment in our minds, whose lofty irresistible origin thou art, as Aurva[1] is of the fire that consumes water. (17)

King.—Maudgalya, let all the prisoners in my dominions be set at liberty beginning with the brother-in-law of Yajnasena.

Chamberlain.—As the King commands.

Queen.—Jayasenā, go and inform Irāvatī and the other ladies of the harem of my son's victory.

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[1] The name is thus explained by Monier Williams in his Dictionary. The sons of Kṛitavīrya, wishing to destroy the descendants of Bhṛigu, in order to recover the wealth left them by their father, slew even the children in the womb. One of the women of the family of Bhṛigu in order to preserve her embryo, secreted it in her thigh (*ūru*), whence the child at its birth was called Aurva, on beholding whom the sons of Kṛitavīrya were struck with blindness and from whose wrath proceeded a flame that threatened to destroy the world, had not Aurva, at the persuasion of the Bhārgavas, cast it into the ocean, where it remained concealed, and having the face of horse.

प्रतीहारी—तह। [तथा]

(प्रतीहारी प्रस्थिता)

धारिणी—एहि दाव। [एहि तावत्।]

प्रतीहारी—(प्रतिनिवृत्य) इअं म्हि। [इयमस्मि।]

धारिणी—(जनान्तिकम्) जं मए असोअदोहलएणिओए मालविआए पइण्णादं, तं से अहिजणं च णिवेदिअ मह वअणेण इरावदिं अणुणेहि। तुए अहं सच्चादो ण अब्भंसिदव्वे त्ति। [यन्मयाशोकदोहदनियोगे मालविकायै प्रतिज्ञातम्, तदस्या अभिजनं च निवेद्य मम वचनेनेरावतीमनुनय। त्वयाहं सत्यान्न विभृंशयितव्येति।]

प्रतीहारी—जं देवी आणवेदि। (इति निष्क्रम्य, पुनः प्रविश्य) भट्टिणि ! पुत्तविजअणिमित्तेण परितोसेण अंतेउराणं आहरणाणं मंजूसम्हि संवुत्ता। [यद्देव्याज्ञापयति। भट्टिनि ! पुत्रविजयनिमित्तेन परितोषेणान्तःपुराणामाभरणानां मञ्जूषास्मि संवृत्ता।]

देवी—किं एत्थ अच्चरिअं ? साहारणो खु ताणं मह अ अअं अब्भुदओ ! [किमत्राश्चर्यम् ? साधारणः खलु तासां मम चायमभ्युदयः !]

Female Door-keeper.—I will do so. (*She sets off*).

Queen.—Come here a moment.

Female Door-keeper (*returning*).—Here I am.

Queen (*aside*).—Tell Irāvati from me what I promised Mālavikā when I appointed her to perform the ceremony of fertilizing the Aśoka, and her birth also; and obtain her consent by reminding her that she must not cause me to deviate from truth.

Female Door-keeper.—I will do so. (*she goes out, and again returns*) Queen, I have become the casket that holds the jewels of the ladies of the harem, owing to their giving me presents in honour of the victory of your son.

Queen.—What is there astonishing in that? Of course this triumph is theirs as much as mine.[1]

---

[1] Literally, common to them and me.

प्रतीहारी—(जनान्तिकम् ।) भट्टिणि ! इरावदी उण विण्णवेदि—सरिसं देवीए पहवंतीए । तुह वअणं संकप्पिदं ण जुजदि अण्णाहा कादुं त्ति । [भट्टिनि ! इरावती पुनर्विज्ञापयति —सदृशं देव्याः प्रभवन्त्याः । तव वचनं संकल्पितं न युज्यतेऽन्यथाकर्तुमिति ।]

धारिणी—भअवदि ! तुए अणुण्णादा इच्छामि अज्जसुमदिणा पढमसंकप्पिदं मालविअं अज्जउत्तस्स पडिवादेदुं । [भगवति ! त्वयानुज्ञातेच्छाम्यार्यसुमतिना प्रथमसंकल्पितां मालविकामार्यपुत्राय प्रतिपादयितुम् ।]

परिव्राजिका—इदानीमपि त्वमेवास्याः प्रभवसि ।

धारिणी—(मालविकां हस्ते गृहीत्वा) इदं अज्जउत्तो पिअणिवेदणाणुरूवं पारितोसिअं पडिच्छदु त्ति । [इदमार्यपुत्रः प्रियनिवेदनानुरूपं पारितोषिकं प्रतीच्छत्विति ।]

(राजा व्रीडां नाटयति)

देवी—(सस्मितम्) कि मं अवधीरेदि अज्जउत्तो ? किमवधीरयति मामार्यपुत्रः ?]

Female Door-keeper (*aside*).—Moreover, Irāvati says "You are all powerful, and your proposal is right. It is not proper to alter what has been already arranged."

Queen.—Reverend Lady, I desire with your permission to bestow Mālavikā on my husband, for whom she was originally destined by the noble Sumati.

Parivrājikā.—Now too, as before, you have full power over her.

Queen (*taking Mālavikā by the hand*).—Let my husband receive the Lady Mālavikā as a fitting reward for the good tidings he has given me.[1]

The King remains silent and abashed.

Queen (*smiling*).—Come, why does my husband despise me ?

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[1] *i. e.*, of my son's success.

विदूषकः—भोदि ! एसो लोअव्ववहारो–सव्वो णववरो लज्जादुरो होदि त्ति । [भवति ! एष लोकव्यवहारः–सर्वो नववरो लज्जातुरो भवतीति ।]

(राजा विदूषकमवेक्षते)

विदूषकः—अहवा देवीए एव्व किदप्पणअविसेसं दिण्णदेवीसद्दं मालविअं अत्तभवं पडिग्गहीदुं इच्छदि । [अथवा देव्यैव कृतप्रणयविशेषां दत्तदेवीशब्दां मालविकामत्रभवान्प्रतिग्रहीतुमिच्छति ।]

देवी—एदाए राअदारिआए अहिजणेण एव्व दिण्णो देवीसद्दो, किं पुणरुत्तेण ? [एतस्या राजदारिकाया अभिजनेनैव दत्तो देवीशब्दः, किं पुनरुक्तेन ?]

परिव्राजिका—मा मैवम्;

अप्याकरसमुत्पन्नो रत्नजातिपुरस्कृतः ।
जातरूपेण कल्याणि ! मणिः संयोगमर्हति ॥१८॥

Vidūshaka.—Lady, it is quite in accordance with the custom of the world that a new bridegroon should be bashful.

(*The King looks at the Vidūshaka* Or[1] rather the King wishes his royal consort to bestow the title of Queen on Mālavikā by way of showing her special honour before he receives her.

Queen.—As she is a Princess, the title of Queen becomes hers by birth, then what is the use of repetition ?

Parivrājikā.—Say not so, for even though sprung from a mine, jewels are not worthy, O noble one, until polished, of union with gold.[2] (18)

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[1] Tarānātha's reading means your Highness ought to receive Mālavikā to whom the Queen (Dhāriṇī) gives the title of Queen, treating her as an equal.

[2] Tarānatha reads—

Asmākamutsavamaṇir maṇijātipuraskritah
Jātarupena kalyāni tarhi saṃyogam arhati,

our prized jewel, though glorious by the mere fact of its being a jewel, nevertheless requires to be set in gold. He explains that the jewel means Mālavikā, and the gold Agnimitra.

देवी—(स्मृत्वा) मरिसेदु भअवदी। अब्भुदअकहाए ऊइदं ण लक्खिदं। जअसेणे! गच्छ दाव। कोसेअपत्तोण्णजुअलं उवणेहि। [मर्षयतु भगवती। अभ्युदयकथयोचितं न लक्षितम्। जयसेने! गच्छ तावत्। कौशेयपत्रोर्णयुगलमुपनय।]

प्रतीहारी—जं देवी आणवेदि। (इति निष्क्रम्य, पत्रोर्णं गृहीत्वा पुनः प्रविश्य) देवी! एदं। [यद्देव्याज्ञापयति। देवि एतत्।]

देवी—(मालविकामवगुण्ठनवतीं कृत्वा) अज्जउत्तो दाणिं इमं पडिच्छदु। [आर्यपुत्र इदानीमिमां प्रतीच्छतु।]

राजा—त्वच्छासनात्प्रवृत्ता एव वयम्।

परिव्राजिका—हन्त, प्रतिगृहीता।

विदूषकः—अहो, देवीए अणुऊलदा। [अहो, देव्या अनुकूलता।]

Queen.—Forgive me, Reverend Lady. my mind was full of the good news of my son's success. so I neglected to show Mālavikā the respect due to her high birth. Jayasenā, quickly go and bring a silken veil for her.

Female Door-keeper (going out and re-entering with a silken veil in her hand).—Queen, here it is.

Queen (investing Mālavikā with a veil).—Let my husband now receive her.

King.—Queen, your order leaves me without the power of making a reply.[1]

Parivrājikā.—Ha! She is received as a wife.

Vidūshaka.—Dear me, how indulgent the Queen is towards you, Sir.

---

[1] *i.e.*, I am obliged to obey at once; Tāranātha reads *tvachhāsanaṃ pratyanurāktā vayam (āpavārya) hanta pratigrihitaṃ.* We are eager to obey your order. (*Aside*). Ah! I consented to take her before you gave her. (*Tvaddānāt prāg eva svīkritam* is his paraphrase).

(देवी परिजनमवलोकयति)

प्रतीहारी—(मालविकामुपेत्य) जेदु भट्टिणो । [जयतु भट्टिनो ।]

(देवी परिव्राजिकां निरीक्षते)

परिव्राजिका—नैतच्चित्रं त्वयि ;

प्रतिपक्षेणापि पतिं सेवन्ते भर्तृवत्सलाः साध्व्यः ।
अन्यसरितामपि जलं समुद्रगाः प्रापयन्त्युदधिम् ॥१९॥

(प्रविश्य)

निपुणिका—जेदु भट्टा । इरावदी विण्णवेदि–जं उवआरातिक्कमेण तदा भट्टिणो अवरद्धा, तं सअं एव्व भत्तुणो अणुऊलं णाम मए आअरिदं । संपदं पुण्णमणोरहेण भत्तुणा पसादमत्तेण सभावइदव्वेत्ति । [जयतु भर्ता । इरावती विज्ञापयति । यदुपचारातिक्रमेण तदा भर्त्रे अपराद्धा, तत्स्वयमेव भर्तुरनुकूलं नाम मयाचरितम् । सांप्रतं पूर्णमनोरथेन भर्त्रा प्रसादमात्रेण संभावयितव्येति ।]

The Queen looks towards the attendants.

The attendants (approaching Mālavikā).—Victory to the Queen !

The Queen looks towards the Parivrājikā.

Parivrājikā.—This conduct is not astonishing in thee, inasmuch as good women who love their husbands show obedience to them even by making to themselves rivals, for rivers carry hundreds of brooks along with them to the sea. (19)

Enter Nipuṇikā.

Nipuṇikā.—Victory to the King ! Iravati sends the following message :—I offended on that occasion by shewing a want of respect, and thereby did that which was not pleasing to my husband. As he has now obtained his wish, he ought to honour me by merely taking me back into his favour.

देवी—णिउणिए ! अवस्सं से सेविदं अज्जउत्तो जाणिस्सदि । [निपुणिके ! अवश्यमस्याः सेवितमार्यपुत्रो ज्ञास्यति ।]

निपुणिका—अणुगहीदम्हि । [अनुगृहीतास्मि ।]

परिव्राजिका—देव ! अहममुना युक्तसम्बन्धेन चरितार्थं माधवसेनं सभाजयितुमिच्छामि यदि मे तव प्रसादः ।

देवी—भअवदीए ण जुत्तं अम्हे परिच्चइदुं । [भगवत्या न युक्तमस्मान्परित्यक्तुम् ।]

राजा—भगवति ! मदीयेष्वेव लेखेषु तत्रभवतस्त्वामुद्दिश्य सभाजनाक्षराणि पातयिष्यामः ।

परिव्राजिका—युवयोः स्नेहात्परवानयं जनः ।

देवी—अज्जउत्त ! किं ते भूओ वि पिअं उवहरामि ? [आर्यपुत्र ! किं ते भूयोऽपि प्रियमुपहरामि ?]

Queeen.—Nipuṇikā ! husband will certainly grant your request.[1]

Nipuṇikā.—As the Queen commands,

Parivrājikā.—King, I wish to pay my respects to Mādhavasena. who has obtained his object by thus becoming a connexion of yours, if you will shew me so much favour as to give me leave to depart.

Queen.—Reverend Lady, you ought not to leave us.

King.—Reverend Lady. I will send in my letters complimentary messages from you to Mādhavasena.

Parivrājikā.—I am deeply obliged by the kindness of you both.

Queen.—Let my husband deign to inform me what other service I can render him.

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[1] Tarānātha reads the Prākrit equivalent of—*te sevitam jnāsyati*, will show himself sensible of your submissiveness,

राजा—

त्वं मे प्रसादसुमुखी भव देवि ! नित्य-
मेतावदेव हृदये प्रतिपालनीयम् ।

तथापीदमस्तु—

(भरतवाक्यम्)

आशास्यभीतिविगमप्रभृति प्रजानां
संपत्स्यते न खलु गोप्तरि नाग्निमित्रे ॥२०॥

(इति निष्क्रान्ताः सर्वे)

इति श्रीकालिदासस्य कृतौ मालविकाग्निमित्रे पञ्चमोऽङ्कः ।

King.—What more can you do than you have already done ? But let this also be my lot.

Do thou, O fait one.[1] always look upon me with propitious countenance, so much do I desire for the sake of thy rival, and the desire of my subjects for the removal of the six calamities[2] and other misfortunes shall certainly be gratified, as long as I, Agnimitra, am their protector. (20)

Exeunt omnes.

Here ends the Fifth Act.

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[1] Literally, angry one, as a term of endearment. But it may refer to the fact that the Queen's anger was often justly aroused, and so the King requests her to be always read for reconcilation, and nct like the unforgiving Irāvatī. The latter seems to be Tārānātha's view.

[2] The calamities included under the title of *iti* were excessive rain, drought, mice, locusts, birds, and the over-proximity of Kings. Cf. Banerjea, on Raghuvansa, 1, 62.

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